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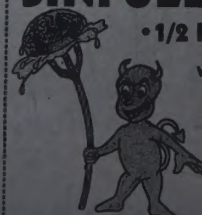


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cover story



...► Sylvain Émard Danse, Mensonge Variations • 37

The Brian Webb Dance Company's '98-99 season gets under way with *Mensonge Variations* by Sylvain Émard. "Mensonge" is French for "lie"—Émard says he's trying to question the use of dance and the performing arts in the human quest to understand reality. It may sound cerebral, but the Quebec choreographer (who wowed Edmonton audiences last year with *Terrains vagues*) is renowned for the accessibility of his contemporary dance work.

Cover Photo: David Williamson



...► Style & Urban Life • 21-32

Just in time for the fall season, *Vue Weekly* presents our semiannual Style & Urban Life supplement. Inside you'll find (along with lots of cool pictures) articles on the latest fashion trends, new housing in the '90s, a guide to collecting art, a description of the ancient Chinese practice of Feng Shui, and much, much more!

Music • 33 ◀ ...

Cyberpop trio Sianspheric are one of the flagships of Hamilton, Ontario record label Sonic Unyon, and the band says the company's treated them well. They didn't mind when Sian took a long time between CDs, and were fine with the long hiatus the band took after a fourth member left.



...► Film • 34

The release of *54*, a movie about the most infamous nightclub of the '70s, has been hotly anticipated. However, since its release, it's been almost unanimously panned. One of the problems seems to be that the main character everyone associates with Studio 54, owner Steve Rubell, is but a peripheral character in this film, and overacted by the irrepressible Mike Myers.



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6 SUNDAY

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7 MONDAY

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8 TUESDAY

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WITH

Sex & Witchcraft

9 WEDNESDAY

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with THE RAULT BROTHERS

10 THURSDAY

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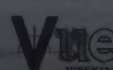
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Issue No. 152

September 3 - September 9, 1998
Available at over 1,000 locations

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Vue Weekly is available free of charge at well over 1,000 locations throughout Metro Edmonton. It is funded and published solely through the support of our advertisers. Vue Weekly is a division of 783763 Alberta Ltd. and is published every Thursday.

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and anyone who invested in Charles and Diana 50th Anniversary commemorative tea towels. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (sounds!) hand delivery. Clinton and Yeltzin sure can commiserate—they're both in trouble as to their penchant for stiff ones.

Making noise about noise pollution

By CHARLES MANDEL

Ah, autumn: a time of glorious fall colours, long walks in the crisp air and heated arguments over the sound of leaf blowers.

Leaf blowers, machines that emit loud blasts of air which push leaves into a pile, are the latest targets of noise pollution advocates in the U.S. In California, New York, Vermont and other states, a cacophony of neighbourly dissent is erupting over the use of the blaring machines.

As discordant as leaf blowers may be, they are just the leading edge of the sonic boom as North America becomes increasingly loud and louder. Washington state wants a ban on jet skis; in Massachusetts, people complain about the noise from the local Wal-Mart store; and in New Jersey, the ringing bells of an ice cream vendor draw a lawsuit. Here in Canada, the whine of jets from Pearson International Airport draws fire from Torontonians, and Vancouverites are upset about overhead jets from the Portland,

Oregon airport.

Clearly, it's noisy out there. *E Magazine*, a publication devoted to environmental issues, reported last spring that noise pollution and health-related problems are on the rise. The magazine says that on top of hearing loss, excessive noise causes high blood pressure, sleep loss, anxiety and poor digestion. In 1996, the World Health Organization deemed noise a significant health threat.

No matter where you prick up your ears, it seems as if the world is getting louder. The two noisiest problems are airports and traffic, according to *E Magazine*.

Cum on ban the noise

Edmonton's own din and discord seems relatively mild compared to many cities. Glen Ewanchuk, the acting director of bylaw services for the Edmonton Police Service, says local noise complaints number about 50 a year, covering everything from the unmusical hum of

air conditioning units to the clamour of car alarms.

Ewanchuk, who measures decibels with a meter, says acceptable levels in residential areas are 50 dB after 10 p.m. and 65 during the day. A first complaint gets a warning, followed with a \$260 ticket. Repeated complaints draw \$510 and \$720 tickets.

But if all's quiet in Edmonton now, that could soon change, warns an environmental advocate. Robert Franchuk, a spokesperson with the Environmental Resource Centre, says if the proposed Master Transportation Plan goes ahead, traffic noise in Edmonton could rise significantly.

"The number-one source of noise in Edmonton is transportation," says Franchuk, noting that the new roadways in the plan will cause massive increases in overall traffic.

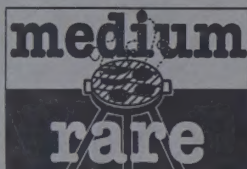
"All of that adds up to major stress and people will have to think about if this is something they want to live with," says Franchuk, who notes that the centre doesn't keep statistics on noise pollution.

Cacophony in Cowtown

Certainly, existing information backs up Franchuk's assertion that increased traffic will bring about high noise levels. Ewanchuk says that trucks currently rumbling down the Whitemud Freeway already exceed the acceptable level of daily noise.

While Edmonton doesn't kick up much of a ruckus when it comes to noise, our southerly Calgary neighbours positively scream about it. People in Cowtown have loudly protested about everything from music spilling out from the folk festival to noisy teen smokers who turn neighborhood streets into a hullabaloo.

Last year, residents adjacent to a Catholic school complained after the school banned smoking on its property. The teens apparently gathered on a nearby street corner, prompting one resident to complain: "There's too much violence, too much garbage and too much noise."



By DAVID GOBEIL TAYLOR

Unfair to Lilith Fair

Maybe I should have kept my mouth shut.

Last Saturday, as I waited in a sweltering media tent for Sarah McLachlan and 10 other performers to arrive for the pre-concert press conference, I turned to *Vue* associate editor David DiCenzo and said, "I hope to God nobody makes me embarrassed to be part of the Edmonton press."

Not that I mean to disparage this city's reporters in particular—it's just that I've been to enough press conferences to realize they're largely a waste of time. Instead of seeking out intelligent discourse, members of the media tend to ask questions they already know the answer to, looking for a sound bite to quote in an article or to run in a 30-second television news segment.

And, every now and then, somebody says something really stupid.

The rarity of insightful questions is generally due to lack of preparation. Journalists are a notoriously lazy lot. To be fair, we're too notorious for it—the lazy journalist is a stereotype, pure and simple, which accurately describes some reporters, but not all. It's unreasonable to expect us to know everything about everyone we're assigned to cover. Of course, it's not too much to ask people in any profession to keep their mouths shut if they don't know what the hell they're talking about.

My particular reason for concern was the fact that this is Lilith Fair's first time in Edmonton. Most of the pertinent, or at least contentious, questions were raised and responded to last year—as a modicum of research would reveal. As it turns out, most of the questions were plucked straight out of the *Edmonton Journal's* Lilith Fair preview articles that ran that morning. This might be considered a compliment to the *Journal*—or at least a

positive comment on the research done by its reporters—were it not for the fact that five of the seven articles were written by non-journalist reporters.

One such article referenced in a question was about criticism of Lilith Fair in the media—the article was itself under-researched, however. It made no mention of well-known and oft-cited acerbic comments made by the *Village Voice's* Ann Powers, *Rolling Stone's* Lorraine Ali and *Salon's* Sarah Vowell about Lilith Fair's alleged self-aggrandizement, competitiveness and pseudo-feminism, respectively.

The article's focus was on a perceived lack of diversity among Lilith Fair performers—quixotically, its attempt at balance came from a quote by the aforementioned Powers defending the Fair on that count in the *New York Times*. McLachlan and Angélique Kidjo responded to this characterization in an animated fashion, but concentrated on lack of accountability in the media—the fact that reporters can, at best, limit the terms of debate in a subject or, at worst, completely misrepresent their subject unchanged except by belated, sporadic and seldom-read letters to the editor. (As an aside, Queen Latifah played some Lilith Fair dates, and if she and McLachlan aren't diverse, I don't know what is—but McLachlan, to her credit, did allow that Lilith Fair was open to such criticism.)

Oh! MacDonald had a question

This mention of accountability set the stage for Chris MacDonald, a young reporter from the *Spruce Grove Examiner*, to make a mockery of the press conference and of his—and my—profession.

He glibly prefaced his question with "What I'm about to say may make you [the Lilith Fair performers] throw your water bottles at me, but..." Inauspicious, to say the least.

I didn't tape-record or take notes, so I won't pretend to directly quote MacDonald's question, but here's the gist of it. Since Lilith Fair's audience is largely made up of angst-ridden teenage girls, why didn't Lilith Fair engage a performer like Amy Grant, whose music is more suited to such a characterized demographic?

After a moment of stunned con-

fusion (shared by the performers and the assembled media alike), McLachlan took exception to MacDonald's portrayal of the Lilith Fair audience. Where was he getting this information? So MacDonald changed his story to "It has been reported that..." Who, exactly, reported it, McLachlan justifiably asked. The story changed once again, to "People say that..." Again—what people? Finally, MacDonald admitted that his description of Lilith Fair's demographic might have been mostly his own opinion.

Later, during the Fair itself, I decided to test MacDonald's assertions by asking 10 variously dressed young women between the ages of 15 and 19 whether they would characterize themselves as "angst-ridden." Only one did (she was wearing all black on that scorching afternoon)—and four of them were so un-angst-ridden, they didn't even know what the term meant. Only two of the 10 thought the addition of Amy Grant would have been an "excellent" idea—the others thought it "okay," "stupid" or had no opinion whatsoever. My informal survey wouldn't carry a lot of weight over at Léger & Léger, but it's certainly enough to cast MacDonald's statement in doubt.

Making an "ass" out of "u" and "me"

McLachlan was right to challenge MacDonald's assumption—for an assumption is exactly all it was. The thing is, MacDonald could easily have reported it (and, who knows, might still) as if it were fact. Since the contentious statement sounds reasonable enough, especially to someone who's never been to Lilith Fair, the average reader may well have trusted MacDonald—it might not occur to him or her that a statement couched in such terms might be open to debate, let alone potentially patently false. In this way, journalists are, as McLachlan terms it, unaccountable—there's nobody to challenge such assertions except the reporter him- or herself. This lack of accountability can lead to misinformation being disseminated by unethical, unscrupulous or (more likely, in this case) unintelligent reporters.

To their credit, none of the performers decided to throw their bottles at the ill-advised (and, as it turned out from my conversation with him

later, utterly unrepentant) MacDonald—after all, that would have been a terrible waste of good water.

So perhaps I should have kept my mouth shut, since, given the dénouement, I may well have jinxed the press conference. But if there was one person present who definitely should have kept his damn mouth shut, it's the *Spruce Grove Examiner's* Chris MacDonald. Vancouver freelance photographer Johnathon Vaughn, hired by Lilith Fair presenter Core Entertainment, agreed with me, calling MacDonald's question the most idiotic thing he'd ever heard—at a press conference, I assume he meant, but, then again, not necessarily. I did my best to assure Vaughn that MacDonald was in no way representative of the rest of Edmonton's media corps.

No question about it

To be fair (and, I suppose, accountable), I should point out that where as I'm criticizing a (and I use the term loosely) fellow reporter's question, I didn't ask one myself. That's because I'd already done my research, and was there to attend the performances.

Had I asked a question, it would have been about McLachlan's introduction to Buffy Childerhose's book *From Lilith to Lilith Fair*, in which she writes that one of the circumstances that led to her dreaming up the idea of Lilith Fair, was trying to get Paula Cole to open for her on tour, only to be told by promoters, "You can't put two women on the same bill—people won't come!"

Of course, the only question I could have asked is how she felt about the over 11,000 people who did come that day to see 11 women on the same bill—but the TV reporters present had more than filled the quota of facile, banal "How do you feel about...?" questions.

Plus I already knew the answer—how could McLachlan feel anything but well-deserved pride at her accomplishment? And the most eloquent testimony as to what she has achieved has to be that fact that she filled a long table at a press conference with women musicians, and had a roomful of reporters who, however unaccountable some might be, were hanging on their every word.

VUE news



by Charles Mandel

Your urban alternative guide to the week's really important events

urban affairs

Re-zoning paves way for suburbs

EDMONTON—A number of city councillors are concerned that re-zoning made to accommodate Plan Edmonton has made the southeast more vulnerable to urban sprawl.

The change re-zoned agricultural land to suburban to prevent oil wells from being developed in the area. However, in making the change, council has opened the way for new development.

Councillor Larry Langley proposed the change, opposed by councillors Brian Mason, Allan Boletad and Michael Phair. Plan Edmonton is supposed to prevent suburban sprawl and help intensify inner city development.

Panhandlers to mind Ps and Qs

VICTORIA—The coastal city of Victoria has brought civil law to a whole new level with the recent endorsement of a code of conduct meant to govern rude behaviour on the streets.

The new code is the city's way of handling its growing panhandler problem, aggravated by Victoria's temperate climate as well as by a growing intolerance for street people elsewhere across the country.

The code restricts such impolite behavior as selling drugs, public drunkenness and throwing gum on the street.

business

Here a Wal-Mart, there a Wal-Mart

EDMONTON—Just what the city needed: another Wal-Mart. But the American retail giant opened two more stores, one in Edmonton, the other in Sherwood Park, last weekend, bringing the total in the Edmonton area up to six.

"This is a really exciting thing for Edmonton," enthused Mayor Bill Smith at a ribbon-cutting for the 130,000 square-foot store. Across Canada and the United States, Wal-Mart has been criticized for opening monster-sized stores and driving smaller mom-and-pop operations out of business with its deep discount prices.

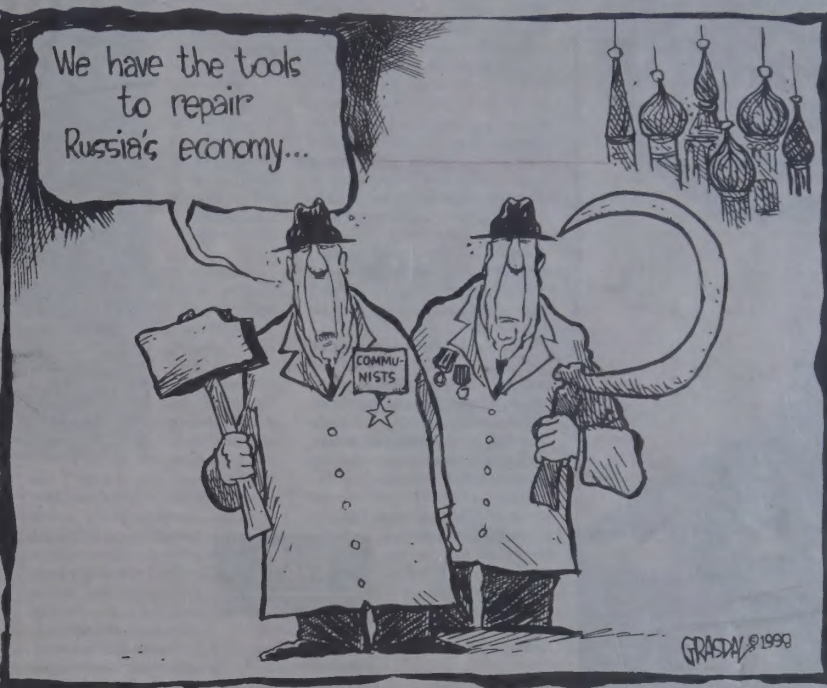
Because Wal-Mart stores locate on the suburban fringes of cities, the company has also been accused of contributing to the demise of the more traditional downtown cores of cities.

environment

WWF dismisses Special Places report

EDMONTON—The World Wildlife Fund, the only environmental group still on the controversial Special Places 2000 committee, is steadily distancing itself from the beleaguered conservation program.

The WWF is crying foul over a report recommending oil and gas exploration in the sensitive Whaleback region. One of the report's authors is an Amoco representative, according to the WWF. Amoco



holds two leases in the Whaleback.

In recent weeks, the Canadian Parks and Wilderness Society and the Federation of Alberta Naturalists have resigned from the Special Places 2000 committee because of disagreements over industrial activity in parkland areas designated as natural preserves.

New park not enough

JASPER—Environmental groups shrugged off the Alberta government's attempt to win praise for the creation of a new provincial park adjacent to the proposed Cheviot Mine site.

The green groups say the 11,000-hectare Whitehorse Wildland Park announced last week will do little to alleviate problems for grizzly bears and other animals affected by the mine two kilometres outside Jasper National Park.

Vehicle emission testing dismissed

VANCOUVER—Testing vehicles for air pollution emissions is an expensive exercise in futility, according to a report released this week from the right-wing Fraser Institute. Paul Connix, a researcher with the institute, claims it's a waste of money to test for vehicle emissions because, he argues, they do not release enough pollutants to cause any threat.

"Such an expensive and inconvenient program is certainly not needed in B.C., and it would have little or no impact in Ontario," he told *The Globe and Mail*.

Eco-group starts defense fund for bomber

CALGARY—The Rocky Mountain Ecosystem Coalition has said it will start fundraising for Wiebo Ludwig's legal defense. Ludwig and several other members of his clan are charged for bombing an Alberta Energy Co. natural-gas well near

Hinton, Alberta earlier this month.

Defense lawyer Richard Secord, well known for his representation of native groups in the Swan Hills waste-treatment plant case, will take on Ludwig as his client. Ludwig had previously complained about lax environmental standards from the Alberta Energy Co. sour-gas plant.

culture

Alberta film loser in tax rebates

OTTAWA—Figures from Revenue Canada show Alberta and Atlantic Canada produced the fewest number of films over the last two years, a quantity directly tied to the amounts of film and television tax credits available in each region.

Quebec cranked out 465 productions with its tax credits of \$49 million, while the Prairie provinces only produced 13 shows with tax credits amounting to slightly over \$500,000.

Government officials said one of the reasons for Quebec's high numbers resulted from an aggressive program of provincial tax credits that matched the federal program. Alberta no longer has a tax-credit program—the Klein government axed it two years ago.

Stern show sent packing

TORONTO—Howard Stern's radio and television shows got the axe last week after CHUM Limited decided against airing the controversial comic's work. While it doesn't necessarily mean curtains for the Stern show, the broadcast executives said they wanted to delay its debut while they assessed the content.

A-Channel in Edmonton has shown no such qualms, giving the potty-mouthed comedian's show a green light despite a Canadian Broadcast Standards Council rul-

ing in March that said the show violated the industry standards for obscenity, sexism and racism.

and...

Entrepreneurship is alive and well in Ralph's Alberta. For proof, look no further than the little town of Vulcan, Alberta. We all know about Vulcan's efforts to transform itself from a former grain-storage terminal town into something more millennium-themed: a jumping-off point for Trekkies.

Well, it appears the town's space-age thinking has paid off. No less august a paper than the *Wall Street Journal* took notice of Vulcan's new *Star Trek*-themed tourism centre, scheduled to open this month. The paper called it a "cross between a giant clam and a futuristic diner," and noted it is now the tallest building in the town of 1,527 people.

Forget this "City of Champions" or "Smart City" stuff. Clearly, Vulcan knows what it takes to captivate today's discerning tourist. We congratulate Vulcan on its forward-thinking move.

So impressed are we with its high-concept, low-budget idea that we recommend the Alberta Legislature give it full endorsement by moving lock, stock and barrel to the town. After all, the only remaining thing need to round out Vulcan's futuristic tourism centre is a bunch of space cadets. ☺

Correction

In a segment of Vue News last week ("Cyber archive protest launched," Aug. 27-Sept. 2), the URL of Eugene Plawuk's "Keep the Provincial Archives in Edmonton" was incorrect. It can actually be found at <www.geocities.com/CapitolHill/5202/provarchive.html>.

Vue Weekly regrets the error.

VUE POINT

By LESLIE PRIMEAU

Mega-mergers mean a loss of community

I READ RECENTLY that 70 per cent of all car dealerships are family-owned and 30 per cent corporate-owned, and that this ratio would be flipped within five years as the current trend of mega-mergers continues unabated. Presumably, it doesn't matter to most people who owns the dealerships so long as they offer good deals on cars.

I, for one, am unsettled by these giant takeovers. For example, the small community newspaper is almost a thing of the past. There are only a few remaining in the province, such as the *Oyen Weekly*—a darn nice paper, by the way.

I once worked for the *Telford Mercury* and found the demands of community reporting to be much different than what is faced in the big city. Now, community weeklies are owned by big companies in other provinces who couldn't care less about the spirit of the community, as long as the bottom line is met.

Recently, I drove to Ottawa—you know, that hotbed of intrigue, romance, and pork-barrelling. Along the way, I flipped the dials of my radio (I must confess, I'm a radio junkie). I'm always trying to find out what people are talking about (and what music is playing), and let me tell you, I never heard such drivel in my whole life. I swear to God, if I hear one more station ID spot say you're listening to "Power" this or "Mix" that, I'll scream.

I know there are only two radio-station owners—or, more precisely, conglomerates—but do they have to use the same splitters, voices, formats and time checks? Is it inconceivable for a station to say where they are—in other words, to represent its community? Except for two little five-watt stations in Michigan, I've never heard a station identify its community—or even come up with an original idea, for that matter. I understand there are certain time-tested successful formats, but success doesn't necessarily translate from market to market—and in the immortal words of someone more famous than I, isn't it better to be the smallest originator than the biggest replicator? To station owners, the only question that needs answering is: Is the bottom line being met?

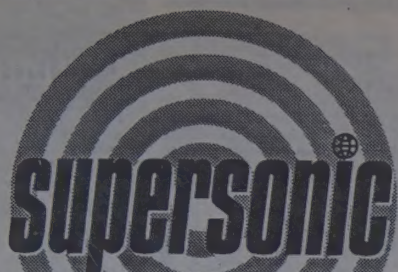
Size doesn't matter

So why am I boring you with all this? Because I want to show you that bigger is not necessarily better. When all these mega-mergers are taking place, how many jobs are being eliminated? How many of those remaining get sizeable wage increases? Do these mega-mergers benefit the community? Just about every merger I've ever witnessed has resulted in bigger profits for the corporation and less service for the public.

I'm sorry to see the demise of weekly newspapers, with their depictions of the lives of local people. I'm sorry to see the demise of stand-alone radio stations with their focus on the community. I'm sorry to see mega-mergers eliminate fresh thought.

Corner stores? Gone. Little drive-ins with great ice cream? Gone. Community newspapers? Gone. Mega-merged multinational corporations? Here—but hopefully not to stay.

Leslie Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



Dino books saurs to new heights

Alberta's Jurassic past explored

By THERESA SHEA

Dinosaurs were the dominant life form on earth for roughly 160 million years (the human reign, by comparison, is a mere four million). But a catastrophic event occurred approximately 65 million years ago to bring about the huge beasts' extinction. Just what form of natural disaster took place remains the topic of keen scientific debate. Was it an exploding supernova that destroyed the earth's ozone layer and irradiated the planet? Could a giant asteroid or meteor have struck the earth and covered it in iridium? Scientists have not reached a consensus.

Dinosaur Country tackles all the big questions regarding the massive reptiles' evolution and their disappearance. Author Renie Gross not only outlines the many theories of dinosaurian behaviour, but also provides a history lesson of their existence in the badlands and Red Deer River Valley in southern Alberta. Did you know, for example, that no other site in the world yields such a diversity of well-preserved dinosaur skeletons in so relatively small an area?

Theory is for the birds

Gross presents us with up-to-date controversies regarding the dinosaurs' fate (the most fascinating theory being that dinosaurs didn't become extinct but evolved into birds); a history of the Great Canadian Dinosaur Rush of the early 1900s; a brief description of how palaeontologists locate and excavate dinosaur skeletons; a geological explanation of how the badlands were formed; and an overview of the history of the Royal Tyrrell Museum in Drumheller and the creation of Dinosaur Provincial Park, culminating with its inclusion on the World

Heritage List in 1980. As well, the book contains highly educational and comprehensive maps, charts, and drawings. The 130 photographs also included add a definite visual richness to the text, and help to direct and focus the reader's imagination.

Gross's writing is intelligent, accessible, and, at times, downright beautiful. For example, in describing the view from her home in the badlands, she writes: "I am frequently asked how I can live in such a desolate place, much

less prefer it above all others. Sometimes, in reply, I speak of a sun-drenched day when the hills are bright with the showy yellows and pinks of blooming cactus and the pungent smell of young sage rises to mingle with the heady, cloying wolf willow

and the sweet, wild prairie rose perfumes. Or I describe the way the grasses, scorched to palest gold in autumn, blend with the warm ochres and siennas of the badlands; and how, when the first snows fall and the gnarled cottonwoods are bare and gray, the landscape takes on the sepia tones of an old monochrome print.

"Only in the badlands," she continues, "does the imagination play such an integral role in the experience of nature." Her own imaginative skills are evident when she describes "a group of

Dinosaur Country

Unearthing the Alberta Badlands

Renie Gross

life-size hoodoos seen in the searing sun of midday" as "reminiscent of Victorian ladies at a garden party, each bedecked with a hat slightly different from those of her companions."

Good for badlands

With such an astute eye for detail, it's no surprise that Gross also provides a list of the plants and animals to be found in the badlands, nor that she details the ecological concerns of the area, such as the threat to native grasslands and to the endangered Plains cottonwoods that flank the river.

This fine book, 100 per cent Albertan (from the publisher, Badlands Books, to the author, and the setting), is a terrific introduction and invitation to one of the world's most fascinating regions. If you haven't yet experienced the Alberta badlands, then you have an incredible treat in store for you. And be sure to take *Dinosaur Country* along—it will be a stimulating companion for the journey.

books

REVIEW

Renie Gross • *Dinosaur Country: Unearthing the Alberta Badlands* • Badlands Books • 243 pp. • \$18.50.

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12:00 p.m. Wayne Smith, author of *The Globetrotters Guide: Essential Skills for Budget Travel*
2:00 p.m. Chris Fisher, author of *Birds of Alberta*
3:30 p.m. Lois Hole, author of the *Lois Hole Gardening Series*

Sunday September 6th

11:00 a.m. & 2:00 p.m. Special storytime with Clifford the Big Red Dog
2:00 - 4:00 p.m. Live music with the Take Four String Quartet

Thursday September 10th

7:30 p.m. David Leonard, author of *Peace River Country*

Saturday September 12th

2:30 p.m. Lisa LaFramboise and Ian MacLaren, editors of *Clara Vyvyan's The Ladies, the Gwich'in, and the Rat: Travels on the Athabasca, Mackenzie, Rat, Porcupine, and Yukon Rivers in 1926*
7:30 - 9:30 p.m. An evening of readings by members of The Alberta Playwrights Network

Sunday September 13th

2:00 p.m. Patricia Williams, author of *Once Upon a Lifetime*

Wednesday September 16th

7:00 p.m. Presentation on Elderhostel by Edna Jolly

Saturday September 19th

11:00 a.m. Storyteller Carol-Ann Getz will bring a mosaic of Canadian tales to storytime in My Books
2:30 p.m. Dick Dekker, author of *Prairie Water*

Sunday September 20th

2:00 - 4:00 p.m. Live music with the Take Four String Quartet

Tuesday September 22nd

7:00 p.m. Presentation on pet care, health and grooming by Shannon Grabbil of Animal Crackers Grooming and Boutique

Friday September 25th

7:00 p.m. Live music with Robin Taylor

Saturday September 26th

2:00 p.m. It's Pirate Day in My Books! Join us for stories and crafts.
7:00 p.m. Sandy Livingstone, author of *Dealing With Anger*

Please join us in My Books for our regular storytime Monday to Friday at 11:00 a.m. and Saturday and Sunday at 11:00 a.m. and 2:00 p.m.



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From Jason.

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- 1) The Day Diana Died Christopher Anderson (Hearst)
- 2) Hand to the Water Bill Schiller (Harper Collins)
- 3) The Heartline Reginald Vannan (Distican)
- 4) Night Without Armor Jewel (Harper Collins)
- 5) Reading People Le-Ellen Dimitris (Random House)

Non-fiction: Paperback

- 1) Don't Sweat the Small Stuff Richard Carlson (Little Brown)
- 2) Banksters & Prairie Boys Ronen Rabah (Nonopoly Venture)
- 3) Into Thin Air Jon Krakauer (Anchor)
- 4) The Perfect Storm Sebastian Junger (Harper Collins)
- 5) Chicken Soup for the Kid's Soul Jack Canfield (Health Communications)

BESTSELLER information
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Great Books Are Just The Beginning

Calendar of Events

Chapters Writers Group

Tuesday, September 8
7-9 PM.

This is for St. Albert's budding writers. Come and share your writing in a fun and safe environment. To register please call Alana at 419-7114.

Strategies for your Retirement Planning

Wednesday, September 9
7:30-9:30 PM.

Darrell MacLeod from Edward Jones. The rules are virtually the same for everyone, yet each individual has very different needs. Confused? A seminar for clarification.

A Chat with Captain Tractor

Monday, September 14
7-9 PM.

Edmonton's most popular Celtic/comedy music group is coming to St. Albert Chapters. Sit down, pull up a chair and chat with the guys from Captain Tractor. Find out what it is like to be them and how they got where they are.

Live on Friday Presents...

A-10

Friday, September 18
7-9 PM.

Join us for our live performance series as we present St. Albert's own A-10. A quirky blend of funk, pop and disco this will definitely be a night of fun. Live in the Chapters environment.

Autumn Backpacking

Thursday, September 10
7-9 PM.

Elaine Wells from Campers Village. What better way to spend a beautiful fall day than backpacking and hiking in Alberta. Learn where to go and what to be prepared for.

Starting Your Own Small Business

Wednesday, September 16
7:30-9:30 PM.

Lorne Ross of the Business Development Center. Ever thought of starting your own small business? Well here is the workshop for you! All the information you need to start your own small business. To register please call Alana at 419-7114.

Puppet Making Workshop for Kids

Saturday, September 19
10-3 PM.

Chris Ayler from Moose Tracks. Lions, tigers and bears Oh My! Create your own animal puppets for endless hours of fun.

Toastmasters Public Speaking

Tuesday, September 22
7-9 PM.

Learn about public speaking and how to better communicate. The Toastmasters will take us through the process of how we can all become better speakers. To register call Alana at 419-7114.

Sunday Scrabble for Seniors

Sunday, September 13
1-3 PM.

It may sound like a longer register, but boy will it be hot! Come on out for our first seniors event. Board games, coffee, and great atmosphere, what a way to spend a Sunday afternoon. To register please call Alana at 419-7114.

Sunday, September 27

1-3 PM.

Another great Sunday for seniors! Come on out and enjoy the hot! To register please call Alana at 419-7114.

Will and Estate Planning

Wednesday, September 23
7:30-9:30 PM.

Key Financial Services. Everything you should know about planning a last will and testament. Make sure you are informed about all your options.

Singles Club-Travel Destinations for Singles

Friday, September 25
8-10 PM.

Marlin Travel. Planning your next vacation? Marlin Travel is here to get you to the best singles hot spots world wide! A great place to meet some great people. To register please call Alana at 419-7114.

Flamenco Dance Workshop Performance

Saturday, September 26
7:30-9:30 PM.

Lares Boothroyd. A la. Albert exclusive! While on a Canadian tour, this lively group will make a stop in our environment to teach us all about flamenco. You do not want to miss this incredible performance!

The Job Hunt and Networking Techniques

Wednesday, September 30
7:30-9:30 PM.

Tracy Ross from the Business Development Center. Get those helpful hints that will give you the cutting edge. Learn the ins and outs of the job search and how you can increase your job prospects.

Book Club

Tuesday, September 29
7-9 PM.

If you think a good book and great discussions are your cup of tea, then come on out! Book Club members receive 20% discounts off 'book of the month'. Make lots of new friends. All are welcome. To register call Alana at 419-7114. This month's book is "The Come Undone" by Wally Lamb.

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By RICHARD BURNETT

Scary New World

A doctor faces a couple in his office and announces: "The good news is you're having a healthy baby girl. The bad news is she's a congenital liar."

This *New Yorker* cartoon may have been a parody, but it elicits knowing chuckles and nods even from parents less familiar with breathtaking advances in genetic research.

It's true that modern science has found genetic markers for alcoholism, breast cancer, obesity and Alzheimer's disease. But mounting evidence that homosexuality has biological origins has queers wary of extinction in a

genetically engineered brave new world.

Take a recent *London Sunday Times* story about Professor Richard Green's just-completed two-year study identifying "gay men's fingerprints."

"If [you've] ever wondered why the burglar left your stereo but took the Boy George album," the *Times* leads off, "help is at hand: police may soon be able to tell gay men's fingerprints from those left by heterosexuals."

Reading the fine print

Green, who specializes in sexuality and law at London's Charing Cross Hospital and the Institute of Criminology at Cambridge University, contends that while fingerprints are unique to each individual, both men and women have more ridges on their right hand than on their left. The difference is less marked in women and, according to the study, in gay men as well.

"Homosexual men are more likely to have a female pattern than straight men," researcher

Robert Young explains. "There is a much bigger difference than expected, and it shows that fingerprints give an indication of a person's sexuality."

If you think that's wild, an American study published in the *Proceedings of the National Academy of Sciences* medical journal last month claimed that the inner ears of lesbians undergo "masculinization" before birth thanks to exposure to the male hormone androgen.

The inner-ear difference between lesbians and straight women was detected using a test that measures the function of the cochlea, a key sound amplifier in the inner ear. The cochlea amplifier is generally more sensitive in women than in men; the study measured a sound the cochlea makes when responding to a soft, clicking noise. The results indicate lesbians had significantly weaker click-responses than straight women, and the signal was weaker still for all males.

I can hear it now: "Doctor, will you test my daughter? And when can you fingerprint my son?"

Another thing to blame on Mom

Of course, the \$64,000 question is whether these genetic markers will one day lead to made-to-order babies. Dean Hamer, a chief researcher at the U.S. National Institutes of Health who gained international fame with his controversial 1993 study that suggested male homosexuality is genetically passed on from mother to son, says eugenics should never be used beyond correcting chromosomal abnormalities. Nor does he believe a simple DNA test will ever predict someone's sexual orientation.

"Genes are important, but they aren't the only determinant," Hamer once told me. "Unlike Down's Syndrome, which is com-

pletely a matter of genetics, sexual orientation is more complicated."

Still, many activists have seized upon scientific data indicating we're born gay to further our struggle for full civil rights. And I think that's a lethal mistake.

Because, while genetic engineering promises a world uniformly free of deformities, I fear a darker age when parents will "recalibrate" homosexual fetuses or abort those they deem unfixable—a world in which human life is no longer sacred.

Three Dollar Bill, *Canada's first and only syndicated queer-is-ues column, reaches over 600,000 readers every week.*

A thought for your pennies

By JARON SUMMERS

After our recent robbery, in which most of our valuables were stolen (See "Crime, Punishment and Pickling," Aug. 27-Sept. 2), our insurance company sent us countless forms to fill out in triplicate.

A few days later, Ms. Pringle, from the company's robbery division, called me. "Now, Mr. Summers," she said, "I see you have placed a value of \$500 on your coin collection."

"Yes," I said. "My coin collection consisted of perfect pennies, kept in a blue folder in a lacquered box in our front room. Each coin was mint."

"Of course. Didn't you also have valuable watches and jewelry in that lacquered box?"

"Yes, many of our valuables were in the one place," I said.

"That would make everything easy to steal—" she started to say.

"—or for my wife and I to grab if there was another earthquake," I replied. "You remember the last earthquake?" (*First-time Vue Readers: Jaron Summers decided to live in Los Angeles instead of Edmonton so that his absences from Consul Whatsername's pool parties will be that much more conspicuous. But I digress...*)

"Ah, yes," said Mrs. Pringle. "We insured you for that."

"Right," I said, "the policy covered the replacement value of our condo. But there was nothing about bringing our place up to current building code. In order to move back into our home, we had to borrow \$70,000 for construction costs—we had assumed we were insured."

"That file is closed. We're not talking about an earthquake now, were talking about a robbery. You claim 127 pennies were stolen."

"Yes. When I had them appraised five years ago they were worth over \$450."

"Do you have a copy of that appraisal?" she asked.

"No, it was with the coins; it was stolen, too."

"How tragic," said Ms. Pringle. "Do you have a receipt for the purchase of some of your more expensive pennies?"

"No, I was just a boy when I acquired many of them."

"How did you, as a boy, acquire all those near-mint pennies?"

"Mint. Not near-mint," I clarified. "As a poor but honest child, I sold newspapers on the corner and after each transaction I would sort through all my change in the hope of finding perfect pennies. When I found a perfect penny, I would

carefully save it and transfer it to the blue folder that night."

"As a child, you had the foresight to place only freshly minted coins in your now-stolen collection? Is that right?" asked Ms. Pringle.

"Right. My Uncle Claude, now deceased,

impressed upon me that only mint coins were worth anything. He would tell you that himself, but he has gone to his reward, so you'll have to take my word."

"You would think all those coins would rub against each other in your pocket, thereby lessening their value."

"Well, when I found a mint coin I would protect it in my shirt pocket in a tissue. Regrettably, I didn't save any of the tissues."

"Understandable. What if you had to blow your nose?"

"I used the sleeve of my shirt," I said. "Even as a small child, I realized the importance of preserving the coins with their original lustre."

"Probably more good advice from your deceased Uncle Claude," said Ms. Pringle. "Very well, we'll pay off on your coin collection."

The buck-twenty-seven stops here

"Good, I have an affidavit from a local coin dealer about the present value of the pennies."

"Not necessary. We'll send you a check for \$1.27."

"One dollar and 27 cents?"

"Correct," said Ms. Pringle.

"Your policy clearly states on page 14d, paragraph three, we replace coins for their face value."

"Why didn't you tell me that to begin with?"

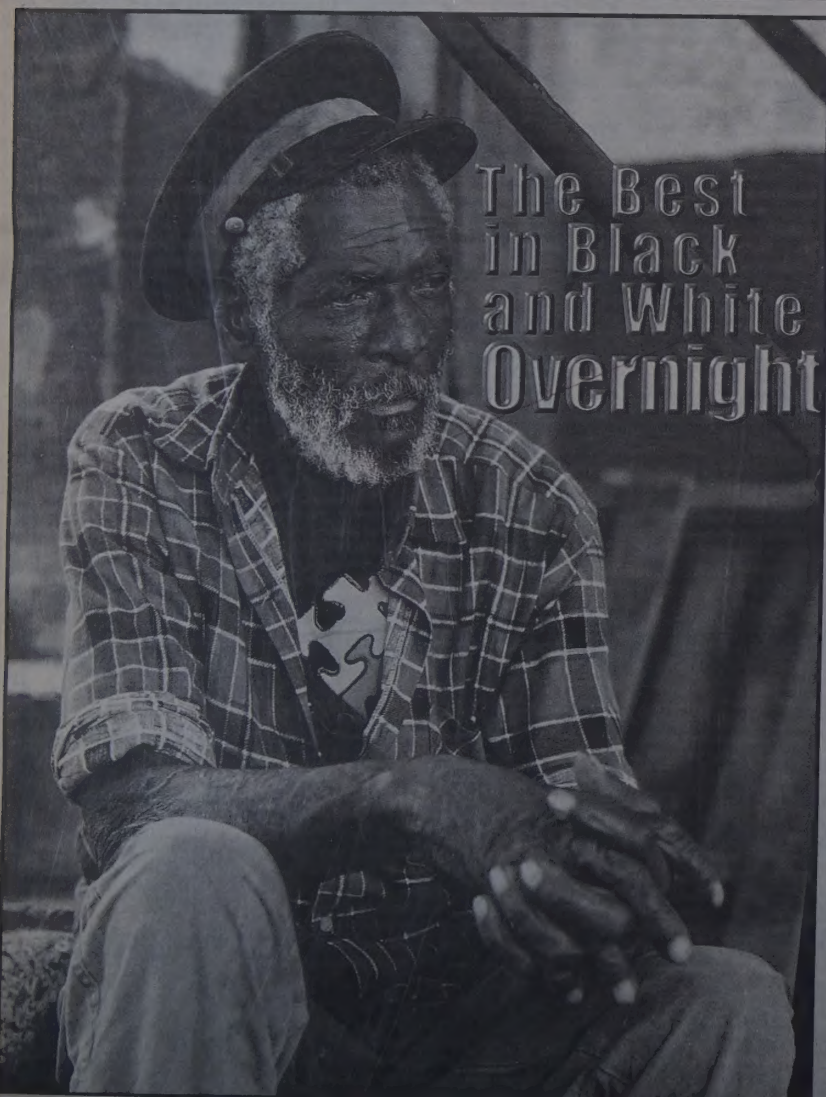
"I was curious if any of your stolen pennies were not in mint condition."

"Why?"

"In my 20 years as an insurance adjuster, I have yet to hear of stolen coins that weren't in mint condition. Now let's talk about your comic book collection. These too were acquired when you were a child?"

"Yes, decades ago. I kept no records of purchases but I do recall they were all in mint condition because Uncle Claude told me to read them only while wearing white cotton gloves...."

Laughter has been proven to be therapeutic. So if you've a pain in the gulliver on Friday mornings, email Jaron Summers at jaron@vue.ab.ca and ask to be put on the list.



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SPORTS notes

BY DAVID DICENZO

Welcome to the first edition of Sports Notes. In this column, we'll take a lighthearted look at the sporting world and all its goings-on. Have fun reading, and if you feel the need to comment, suggest, or question, send me a fax at 426-2889 or an e-mail at sportsnotes@vue.ab.ca.

DIAMOND DITTIES: What a week it was between the basepaths. Big Mac (I think we all know who that is by now) did it again on Sunday, wowing the home-town St. Louis crowd with a mammoth shot, estimated at about 500 feet. As of Monday, McGwire led the majors with 55 home runs and Slamin' Sammy Sosa was tied with him. McGwire may have been letting off some steam from Saturday's game, when he was tossed in the first inning for arguing balls and strikes with a rookie umpire who, suffice it to say, isn't planning a move to St. Louis any time soon. (Late note: Big Mac did it again on Tuesday, hitting numbers 56 and 57. Wow!)

The late run by Griffey is on; he now has 47.

A few years away, your heart had to go out to the Canadian team from Langley, B.C. who came within inches of advancing to the Little League World Series final in Williamsport, Pennsylva-

nia. One of the most heroic performances in recent sports memory came from pitcher Jeff Duda, a fire-ballin' (he's been clocked at 73 mph) 12-year-old who's the ace of the Langley staff. He recorded a LLWS-record 17 strikeouts in the semi-final versus Japan and continually hurled his way out of jams in the late innings. The jubilation and fist-pumping of each inning-ending strikeout turned to tears when Japan finally managed to pull out a 3-2 victory in extra innings. Duda's pain was eased a bit when he got the chance to meet the Rocket Man, Roger Clemens, in Toronto on Sunday.

"I was excited [watching him]," said Clemens. "Jeff, the emotions he showed in the Little League World Series, I thought it was really awesome." The cool thing about it is Duda's salary is the lowest in all of baseball: zero.

GRIDIRON GRUMBINGS: Nothing like curlin' up on the couch on a Sunday and watching NFL games until you pass out under a mountain of Cheeto crumbs. Actually, that new Shaw cable package should be directly correlated with a probable increase in Edmonton divorce rates. Anyways, the new season gets underway this week, and here are *Vue Weekly's* fearless predictions for the '98-'99 NFL campaign: NFC West, San Francisco; Central, Tampa Bay; East, New York. AFC West, Denver; Central, Pittsburgh; East, New England. Mark our words.

IF AT FIRST YOU DON'T SUCCEED, TRI-TRI AGAIN: On the local front, good news came last week as Edmonton was successful in their bid for the 2001 World Triathlon Cham-

pionships. Kudos to Brian Hetherington and his team on all the great work. Now there's just the minor matter of starting training.

No NBA DON'T MEAN NO NEWS: Basketball fans shouldn't hold their breath waiting for the NBA season to kick off. It may not happen for a while. But alas, the collection of head cases in the league ensures the news will be entertaining. Enjoy!

Former Golden State Warrior Latrell "The Strangler" Spewell is, once again, trying to sue his former team for terminating his contract. After choking and threatening to kill his ex-coach, P.J. Carlesimo, Spewell feels he's entitled to, oh, about \$30 million. The first attempt to get the dough was thrown out of court but you have to give Latrell points for persistence—it's the same drive he showed after strangling the boss and then coming back 20 minutes later to do it again.

Latrell's buddy, Chris "Weed Man" Webber, was also in the news again, after Fila dropped their shoe contract with the Sacramento Kings forward. Webber was caught with some herb in Puerto Rico, but, according to him, it belonged to a friend of his (of course). Last year, "Smoky" was pulled over in Washington, on the way to practice early one morning. High as a kite, he bickered with the cops and got his sorry ass arrested. And Webber's lawyer said he didn't understand why Fila terminated the shoe deal. What was *he* smoking?

MODESTY WITH A CAPITAL "Mc": "He's having a magical year. Way better than I'm having." —Mark McGwire on Sammy Sosa.

We hope your summer was as good as ours...



Head upstairs to the "Billy" this fall!

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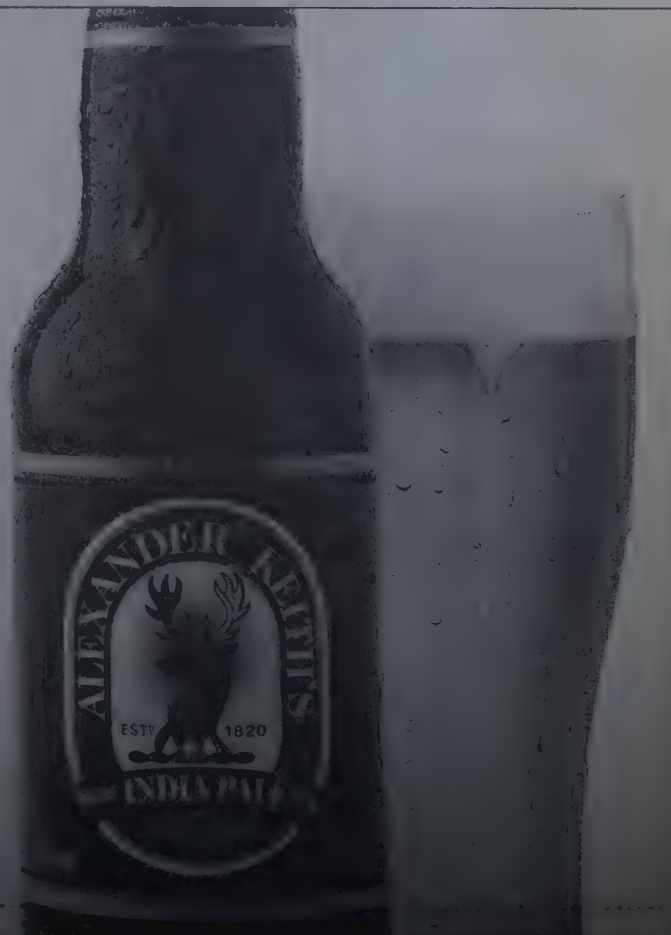
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NAFTA provisions on Canadian water are all wet

Water makes a bad good

By DALE LADOUCEUR

Slowly but surely, the MAI is seeping into the minds of Edmontonians. Most recognize the letters, many know what they stand for—but it still seems that few understand the revolutionary global pre-

cedents the Multilateral Agreement on Investment is designed to set.

If you don't, here's a crash course. Three years ago, unelected representatives from 29 of the richest countries in the World Trade Organization got together behind closed doors and laid out an elaborate and corporate-driven agreement to eliminate trade barriers between countries. While it

might seem to be just another treaty on the well-worn road to globalization, the MAI is filled with dangerous possibilities.

commentary

Via an entrenched litigation system, the agreement would remove the ability of sovereign nations (such as Canada) to place restrictions on foreign investment. The consequences are already showing themselves in the

North American Free Trade Agreement, by which U.S.-based Ethyl Corp successfully sued the Canadian government for banning its fuel additive MMT.

The MAI will have provisions that will restrict the Canadian government's freedom to pass future laws in sectors it might wish to protect. Corporations will be free of any obligation to Canadians regarding labour, environmental and consumer protection. Regulations requiring foreign companies operating in Canada to hire Canadians would be removed.

The MAI will not address extra-territorial measures, like the U.S. Helms-Burton Act restricting foreign trade with Cuba, that threaten Canadian investments overseas. It also makes provisions for civil unrest and revolution which would make our government protect foreign corporations so they themselves would not get sued for breach of the agreement. The agreement would give corporations what is termed "nation standing," which would give them powers equal to that of governments.

The agreement would only be signed by the federal government but would bind all the governments, federal, provincial and municipal, for 20 years.

Water, water everywhere...

NAFTA was the first trade agreement that gave corporations the power to sue governments directly. Recently, several businesses applied to export Canadian water—restarting a debate that began five years ago about whether NAFTA put our fresh-water supplies at risk. (NAFTA defines a "good" to include "natural or artificial waters and aerated waters." It also adds that "ordinary natural water of all kinds [other than sea water] is included.")

The McCurdy Group of Companies of Gander has applied to export about 52 billion litres of water a year from Gisborne Lake in Newfoundland. Because there is a desperate need for jobs in the province, the government of Newfoundland is welcoming the plan with open arms. The deal will go through as soon as the environmental review is done.

More recently, the Nova Group of Sault Ste. Marie has received a five-year permit from the Ontario government to draw up to 10 million litres of water a day from Lake Superior for export to Asia. "We're not worried at all," says an official with the Department of Environment and Labour. "We're treating water as any other resource".

When the deal was being negotiated, those opposed asked that water not be considered a good—which it wasn't, just so long as nobody was exporting it. As soon as exports are made, water becomes a good subject to NAFTA provisions.

So now that the Nova Group has a permit, NAFTA parties are entitled to "non-discrimination" in the commercial use of water. Private American and Mexican companies will have the same right to the commercial use of Canadian water as we do. Given the American thirst for water in such states as California and Nevada, the demand could seriously threaten the supply.

The irony is that even if the federal government bans the export of Canadian water, by doing so it will name water as a commercially tradable commodity, triggering NAFTA. American corporations would be granted NAFTA rights in the very law that excludes them—they could then sue the Canadian government for this exclusion.

There is an exception under the General Agreement on Trade and Tariffs that protects natural resources, but this would, under yet another NAFTA clause, oblige Canada to share water with its NAFTA partners.

The proposed MAI contains no exceptions to protect the environment.

...and not a drop to drink

The deal would also prevent us from putting further restrictions on foreign ownership and control of local water and sewer systems if they were privatized. The city of Edmonton, which is the soul shareholder of EPCOR, has already announced that they will consider privatization in the year 2000. When this happened in Britain, their water price went up 300 per cent. Now, half of their residences cannot afford safe water to drink.

Foreign Affairs Minister Lloyd Axworthy aggressively fought against the NAFTA agreement before it was signed. Considering the consequences of the McCurdy Group of Companies on Gisborne Lake, he sent the Ontario export request to the International Joint Commission for a recommendation for action. The only problem is the International Joint Commission has no legal jurisdiction.

Now, with the Newfoundland government's aggressive pursuit of the McCurdy deal to commercialize and export its water, the whole situation has changed. The federal government must act immediately to protect Canadian water or the NAFTA clause will come into play.

NAFTA was supposed to improve Canada's economy, create jobs and bring status and wealth to the nation. Now, from British Columbia to Newfoundland, Canada has never seen such a lengthy recession.

There is a move everywhere, to deregulate, downsize, cut back and lay off. There has also been a dangerous trend toward privatization. According to reports, \$157 billion was transferred from nation-state assets in North America to the private sector last year. That was up 70 per cent from the year before. With the Multilateral Agreement on Investment, we can only assume that there will be more of the same.

The only way to have your government make an informed decision is to inform yourself. There are two web sites you can visit that have the actual MAI text and summaries: Trade Minister Sergio Marchi's site <www.dfait-maeci.gc.ca> and the Council of Canadians site <www.Canadians.org>. There will also be an MAI information conference on November 12 that everyone can attend; contact the Parkland Institute at 492-8558 for more information.

Jesse Cook

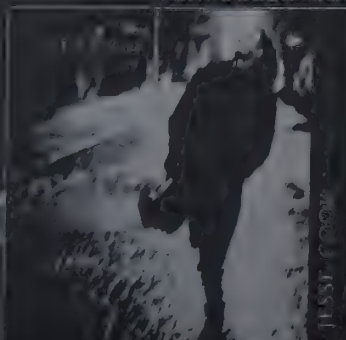
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Get a haircut and get a real job

By PAUL MATWYCHUK

Newly out of university? Looking everywhere for any kind of career opportunity? Sending out stacks of résumés week after week after week? Well, knock it off—I'm looking for a job too, and quite frankly, I don't need the competition.

Just kidding. (Sort of.) Actually, after talking with Mike Stansberry and Richard Watson, two student volunteers at a new Internet project called CareerOwl Associates, I'm beginning to think there might be room for all of us.

CareerOwl began in January, the brainchild of faculty members of various Canadian universities. Together, they've created a non-profit Canada-wide company that aims at providing a low-cost job-hunting service for Canadian post-secondary students and alumni—definitely the kind of goal an unemployed guy with three degrees such as myself can completely get behind.

"The idea was to create a system that would allow students the freedom to post and find jobs without having to be worried about being spammed by employers' e-mail," says Stansberry. CareerOwl's setup is amusingly similar to that of an on-line dating agency—their website (at <www.careerowl.ca>) has been designed as a mediator between employers and students—part career placement officer, part yenta.

Does the agent collect virtual 10 per cent?

When a student joins CareerOwl, he is guided through a series of questionnaires; his answers eventually form an electronic résumé which can then be updated or tailored as he desires. He can then browse the site for job postings, and instantaneously submit a résumé to the employers he finds interesting. Or—and here's the beauty part—the student may instruct a "virtual agent" to search for jobs within certain parameters even when he's offline, and notify him the moment a suitable position is posted. Added features allow the student to control what information (such as GPA) gets released to employers.

There are other technological bells and whistles: the more cybernetically sophisticated students will soon be able, for example, to scan their transcripts into their online file. However, Watson emphasizes that the website's designers have made the site as user-friendly as possible, accessible even to Internet newbies. "And there isn't a preponderance of computer science engineering jobs, which is what you usually find online."

"What we're aiming for is to attract students from every faculty," adds Stansberry. "We're trying to put up volunteer jobs, part-time jobs, temporary work, the sort of things that students need during the school year, as well as summer employment."

The success of CareerOwl will hinge on its ability to attract worthwhile job postings from employers. The site is very new and not widely known, and still has fewer postings than Stansberry and Watson would like, but it certainly has the potential to become a handy career resource. Even now, aside from the job-search functions, there's a useful page of links to the employment pages of several corporations, as well as essays giving advice on composing résumés and preparing for interviews.

Bienvenue à CareerOwl

I have two reservations about the site. The advice in those tip pages tends to be either overly familiar ("Don't lie," "Be succinct," yadda yadda) or vague (Aspiring female executives are told, "Instead of trying to break the glass ceiling, women need to find their own personal windows to climb through it"). More seriously, when I tried registering with the service, I encountered a glitch in one of the drop-down menus that prevented me from correctly entering the name of my last university, and insisted on identifying me as a graduate of a Quebec school of public administration.

Still, the CareerOwl site is slick-looking, well designed and conscientious about keeping personal information secure; plus, its owners seem to have a genuine commitment to widening its reach and improving its effectiveness. Introductory workshops to the system and its many features will be conducted during the first week of university starting September 3. ☺

home page

CareerOwl Associates
• URL: <www.careerowl.ca> • e-mail: coa@gsu.srv.ualberta.ca

Tanks for the memories, Battle Zone

By RICHARD PETERSON

menu-driven command interface.

Do YOU REMEMBER an arcade game popular in the '80s called Battle Zone, in which you maneuvered a tank around a battlefield blowing up your enemies? Well, welcome to the '90s, baby! Activision took that concept and revved it up into a stunning real-time 3-D action/strategy combat simulator. Now, in the new Battle Zone, you command an entire armoured division from the driver's seat of your tank, and the enemies are a whole lot smarter.

In Battle Zone, you're either a member of the U.S. or Soviet armed forces, and you're in a race to gain control of alien technology before the other side gets it. It's a race that takes you on a journey to seven different planets and moons scattered across our solar system and tests your warfare skills to the limit.

Gameplay and control are smooth and easy. You control everything through an easy-to-use

The HUD proxy, sucker!

All the information you need to run a successful campaign is right in front of you at all times, via the HUD (Heads-Up Display) which borders the view area. A few quick keystrokes and you can check the status of any unit, issue orders, view remote camera shots, call up your mission objective, and so forth. It takes a little getting used to, but once you have it down, it's a gas.

Battle Zone is best played on a system with a 3-D accelerator and a powerful processor because of its high-definition graphics, multiple sound channels and the amount of action and movement going on. You can play the game with less definition and fewer sounds, but if your system has the power, you're going to be very impressed with the level of detail.

Best of all, Battle Zone is Internet-ready for some multi-player warfare. Boom, baby!



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Organizations:

The official website of the NHL
<www.nhl.com>

NHL Player's Association
<www.nhlpa.com>

Current Teams (1998-99 season):

Boston Bruins
<www.bostonbruins.com>

Buffalo Sabres
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Calgary Flames
<www.calgaryflames.com>

Carolina Hurricanes
<www.caneshockey.com>

Chicago Blackhawks
<www.chiblackhawks.com>

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<www.coloradoavalanche.com>

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<www2.dallasstarshockey.com>

Detroit Red Wings
<www.detroitredwings.com>

Edmonton Oilers
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Los Angeles Kings
<www.lakings.com>

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<www.canadiens.com>

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<www.nash-nhl.com>

New Jersey Devils
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Ottawa Senators
<www.ottawasenators.com>

Philadelphia Flyers (still under construction—the website and the team, actually...)
<www.philadelphiaflyers.com>

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Pittsburgh Penguins
<www.pittsburghpenguins.com>

San Jose Sharks
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St. Louis Blues
<www.stlouisblues.com/>

Tampa Bay Lightning
<www.tampabaylightning.com>

The Mighty Ducks of Anaheim
<www.mightyducks.com>

Toronto Maple Leafs
<www.torontomapleleafs.com>

Vancouver Canucks
<www.orcabay.com/Canucks/index.shtml>

Washington Capitals
<www.washingtoncaps.com>

Expansion Teams

Nashville Predators—see above

Atlanta Thrashers
(1999-2000 season)
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<www.columbusbluejackets.com>

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club hoppin'

By DJ DRAGON

Last week, I reported on the Vault nightclub. Well, it seems that they've suspended operations for a short time but they will re-open. The brass has to do a little more renovating before they can be fully operational, but have no fear, the next big club is still here.

New City Likwid Lounge (10161-112 St) is presenting **Tight**, an alternating club night every Friday. The big launch is September 4 and it features **Domenic G** from Calgary and the resident **Andy Pockett**. Future nights will feature **Slacks**, **Split Milk** and **DJ Deleerious** from Calgary. Check out **Domenic G** on opening night—he's one smooth mother when it comes to the turntables, and a nice guy to boot. Call 413-4578 for more info.

August 29 saw the Canadian Finals of the **1998 Technics DMC DJ Championship**, held at the **Government** in Toronto. The competition was opened by a guest performance by 1997 U.S. DMC Champion **DJ Slyce**, who was also a judge of the Canadian finals and was joined on the turntables by 1997 World DMC Champion **DJ A-Trak**. First place went to **Lil' Jaz** of Toronto, who will proceed to France on September 20 for the World finals. Second place went to **DJ Wax** of Vancouver. It seems that there was one "on" show for the competition, so only 11 people represented Canada. I hope our home-town hero **DJ Arnel** had



DJ MARK LEWIS at club L.O.G.I.C.

a good set; better luck next time.

Rebar and **Nexus Tribe** are presenting **DJ Serge** from Ottawa on Thursday, September 3. **Serge** has played in Edmonton for the **Nexus Gatherings** and a few one-off parties. Also, on Thursday, September 10, **DJ Mark Lewis** from Los Angeles will be at **Rebar**. **Mark** is the resident DJ at **L.O.G.I.C.** in L.A., one of the most popular and respected house clubs in that city for over two years running. Call 433-3600 for more info.

Sunday, September 6, the **Rev** (10030-102 St) is presenting **Sianspheric**, with the Vancouver-based ethereal ambient groove dub punks the **Perfume Tree**. Also playing is **Barry Weaver** from Portland, Oregon, who is part of the **Funky Tekno Tribe** along with **Donald Glaude**. **DJ Ian** from Vancouver and **DJ Celcius** will rock your socks, along with our local room rockers **Czolek**, **Split Milk**, **Tripswitch** and

Locks Garant. **Domenic G** will also be supplying a very fine mixture of sounds. This is the last party of the summer, so I suggest you check it out. Tickets are \$14 in advance and \$16 at the door and are available at the usual places.

Now that school is back in action and everyone is done with vacationing, it's time to gear up for that once-a-year event. Yes, **Nexus 4** is just around the corner. It will be held on Saturday, September 26 at the **Sportex Arena** at **Edmonton Northlands Park**. And tickets are available now: \$18 each for the first 1000, \$20 each for the next 2000, and \$22 at the door from that point on. Call 493-1212 or check out the website for more updates at www.nexustribe.com.

If you have any info on the club scene please contact me at **Axe Music** (403)471-2001 or e-mail me at djdragon@vue.ab.ca. Ciao for now!

Band is Soft on biker gangs

This is definitely the ultimate gig-from-hell story

By CHRIS TENOVE

The night of hell for **Tanyss Nixi** and her band began the same way as many of my own nightmares: she was approached by a smiling man in a Hawaiian shirt.

Nixi and the rest of **Edmonton-based Soft** were in the midst of a protracted Western Canadian tour when fate dumped them at **Ned Kelly's** in **Kamloops**. When they walked in the front door for their gig, a scary-looking man in a toucan shirt told them to wish "one of the boys" a happy birthday. It was at that moment that **Nixi** looked out into the audience and saw a sea of **Hell's Angels** jackets.

"Bikers are nice people, they're just misunderstood," **Nixi** says, explaining why her band didn't bolt right then. "At least that was the theory we were going on."

Within minutes, the birthday boy had commandeered the stage and taken over the slot of co-vocalist. **Nixi's** misunderstood biker theory was starting to look a little naive.

Stagger this way

"He was about 400 pounds and looked like the guy from **Run DMC** but with a **Hell's Angels** jacket on," **Nixi** remembers. "He was super-aggressive, and he took over the show. Our first set was an hour and a half long, and we only got to play four of our own songs."

Whenever we were playing our stuff, everyone sat down and started muttering. As soon as this guy came up, everyone started dancing.

Instead of their normal material, which **Nixi** describes as ranging from acoustic to guitar wall-of-noise to ethereal bird sounds, the band was coerced into playing disco and "general blues-like noises."

Nixi also discovered that her new bandmate didn't like sharing vocal duties with a strong female singer.

"He was just chatting me up and trying to put his hands in my shirt. It was really foul," **Nixi** says. "I actually left the stage a few times. I was pretty much robbed of all [musical] function there."

But don't feel bad for **Soft**. Other audiences have been much more receptive to the material off their 1997 release *The Tower*, in-

cluding the panel which nominated them for **Best New Alternative Band** at the **Alberta Recording Industry Awards**.

And keep in mind, this band has witnessed a sight that few have ever seen—and lived to tell about it.

You can do her hair, undress her everywhere

"In between sets they played 'Barbie Girl'—you know, that **Aqua** song—and all the bikers were up and shaking their booties," **Nixi** says. "We pretty much assumed that the main thing wasn't the quality or even the type of music, it was simply whether they've heard it before. They could be listening to **Sammy Davis Jr.** and they'd still be shaking it."

Ultimately, **Nixi** was able to deduce three lessons from her **Hell's Angels** benefit concert.

"First, avoid booking yourself in a club where you do not belong. Secondly, just go with it. Make them happy and try not to get killed. Try to leave with as many limbs as you came in the door with, and all your equipment [musical and otherwise, presumably]."

Oh, and thirdly, you never know when a working version of "Barbie Girl" might come in handy.

MUSIC notes

By GARY MCGOWAN

MOLESTICS

What's the old saying? "It don't mean a thing if it ain't got that swing?" No problem there when it comes to the **Molestics**. The nouveau-swing band has been bringing the hep sounds of the pre-rock era into some of Western Canada's stalwartly alternative rooms in the last year. The band may roll into the venues causing a bit of a curiosity, but they roll out leaving a host of fans in their wake. The Molestics gelled several years ago in that other Western district named after a famous Canadian railroad guy, Vancouver's **Strathcona** neighbourhood. **Mike Saurette**, **Gilles Roy**, **Sam Petite** and **Rolf Wilkinson** had all washed up on Vancouver's shores from various parts of the land (Winnipeg, Montreal, Fredericton). Ignoring their proximity to Seattle, they decided to put together a swingin' little combo that would tour through cocktail music, 1920s and '30s traditional jazz and straight-up swing music. Audience response was positive so the group put together a CD titled **Tropic Of Hokus**. Music buyer response was so good that the Molestics decided it was time to cross back over the mountains and expose new audiences to their thang. The group has been doing particularly well in Edmonton. Your latest opportunity to swing with the Molestics is Thursday night at **New City Likwid Lounge**. Tuxedo optional. **Woe-begone** opens the show.

THE CRAFT

It's big, it's bold, it's brassy. The **Craft** have been wowing local audiences with their on-the-money delivery of the songs of **Tower of Power**. That great Oakland, California horn-driven R&B band flourished in the mid-'70s, when brass instruments had a certain cachet for many a contemporary group. The mainstream music business has long since lost interest in exploring that particular highway but, judging by the audiences the **Craft** pull to their all-too-infrequent shows, there's still a fan following for the style on the dance floors of Edmonton. **Tower of Power** songs still form the core of the **Craft**'s set, but a few originals have been finding their way into the mix. The band entered the city's **Midi City** studio this spring and put together a disc titled **Degrees of Freedom**. The CD was debuted during **Jazz City** when the **Craft** had the pleasure of backing one-time **Tower of Power** sax man **Lenny Pickett**. Saturday night at the **Sidetrack Café**, the **Craft** will play their first gig since that **Jazz City** funk summit in June. Since the group has yet to establish any sort of distribution for their CD, this is also the only way to easily obtain a copy of **Degrees of Freedom**. The funk will be-

gin to break out at the **Track** sometime after 9:30 p.m. on Saturday.

SEX & WITCHCRAFT

Sex & Witchcraft. Some sort of perverse pagan ritual? A defining weekend in Las Vegas? [The names of your creepy next-door neighbour's *Sbib Tsus*?—Ed.] Actually, **Sex & Witchcraft** are a new Edmonton band who are proud to play live dance music. Founders **Tinok** and **Sprock** started out as a pure DJ duo in the early '90s. They were intrigued by the possibility of creating dance music live, and over the years, they've slowly been expanding their crew. The group that steps onto the **Sidetrack** stage on Tuesday night features several layers of keyboards (from both **Tinok** and **Sprock**), live scratching and sampling (**Tinok**), old analog synth sounds (**Sprock**), singer **Dianne King** and live guitar, bass and drums. They're one with the path currently being followed by Canada's über-DJ **Chris Shepard** and his **Love Inc.** project. **Sex & Witchcraft** also have an indie CD available, titled **Hard Core Triple X Grooves**. If you like the group's live vibe, you'll be able to take a CD home with you after Tuesday's performance.

CANNIBAL CORPSE

Controversy = Cannibal Corpse. The alliteration is irresistible when it comes to one of America's foremost death-metal acts. Throughout the '90s, the **Corpses** have collected notoriety faster than **Bill Clinton** collects lawsuits. In fact, during the last U.S. presidential election, **Cannibal**

Corpse became a bit of a lightning rod for Republican candidate **Bob Dole's** tirades against the corrupting influence of rock music on America's youth (blah blah, blah). Their, um, colourful album artwork has guaranteed them a spot in the banned-by-**Wal-Mart** music hall of fame. Even the Edmonton constabulary has paid a call on a local indie music outlet in response to a "this just goes too far" complaint about one of the band's discs **Does Cannibal Corpse**, in fact, "go too far?" So far, the **Powers That Be** are standing aside and allowing you to make up your own mind. The band is scheduled to play a show on Wednesday in the **Golden Garter** building on the **Northlands Exhibition Grounds**. Wednesday's date is part of **Cannibal Corpse's** continent-wide tour in support of their latest release, **Gallery Of Suicide**. This is the first collection of new songs the band has released since the 1996 CD **Vile**. **Ex-Monstrosity** and **Nevermore** guitarist **Pat O'Brien** was added to the lineup since that disc. **Cannibal Corpse** are currently a five-piece (**George "Corpsegrinder" Fisher** on vocals, **Paul Mazurkiewicz** on drums, **Jack Owen** and the aforementioned **O'Brien** on guitars, and **Alex Webster** on bass). The larger lineup has only enhanced the group's rapid-fire rhythms and mud-tempo grind. Together with Mr. Fisher's genre-defining guttural vocals, Wednesday's show will be a landmark event for Edmonton death-metal aficionados. **Angel Corpse**, **Dead Jesus** and **Lust** are the supporting bands on the bill.

Gary McGowan's PROfiles

Name: Brian Jones

Notoriety: Principle percussionist with the Edmonton Symphony Orchestra.

Next Gig: The ESO's Symphony Under the Sky concerts running Thursday, September 3 to Monday, September 7, 1998 at the Heritage Amphitheatre in William Hawrelak Park.

What Do You Want To Be When You Grow Up: Rich.

Favourite Player: Mark Messier.

Favourite Movie: *The English Patient*.

Great Musical Moment: I was studying in Los Angeles in 1971 and I saw **Vladimir Ashkenazy** play in a recital at a college concert hall in Pasadena. It was amazing.

Most Important Thing Ever Learned: Humility.

What Do You Look Forward To: Playing my weekly game of hockey.

Last Book Read: *The Seven Habits Of Highly Effective People* by Stephen Covey.

Gig From Hell: I'd only been playing drums for a couple of years when I got the call to sub in with this rock band. They were playing a show at **Hillcrest Country Club**



I was not ready for that show. The band wanted louder and faster and bigger and crasier, and I was absolutely horrible. I've never played in a rock band since that show and I probably never will.

Favourite Colour: Green.

Favourite Place: Mara Lake.

If You Didn't Live In Edmonton, Where Would You Rather Be: Somewhere in Northern California.

Best Party: My surprise 40th birthday party. It was the night the **Oilers** came back against the **Winnipeg Jets** in the first round of the **Stanley Cup** playoffs in the 1990-91 season. I was invited out to dinner and thought it was a big pain going out on an **Oilers** playoff game night. It turned out to be my birthday party at a friend's house. So I had a good time and got to watch the game after all.

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Music a labour of patience

By LORRAINE RESSLER

It takes a lot of work to get anywhere in show biz. And don't let anyone kid you—there's no such thing as an overnight success.

Local pop/rock songstress Kathleen Fersovitch is discovering the hard way how much work the biz takes. "I can't believe how much you've got to toot your horn," she says. "I think it's because there are so many talented people that are trying to do the same thing. But while a lot of people want the glamour and the glitz, the fame and the fortune, a lot of them drop out because of how much work it is, how much hard labour you have to do and how patient you have to be."

So that's why there are record companies

"And as for keeping balance in your life when you're in this business, a lot of things tend to get left undone when you just focus on the craft," continues Fersovitch. "You really have to be available all the time—it's a 24-hour thing. And I think that's why it's so draining and why people get so emotionally distraught, commit suicide, and go on drugs—it's to try to keep themselves balanced. There's so much to do. That's why artists always want to just be artists and hand all the other work over to other people like record companies—because they desperately need the help. It gets to be overwhelming. That's where I'm at right now."

Fersovitch has just finished her first disc, *Prissy Czarina*, and she's decided to toot her horn a little differently for its debut. "My CD release party is at West Edmonton Mall," says Fersovitch. "It's in Phase III on the main level, right in front of the ticket office for the Deep Sea Adventure. It's at 12:30 p.m. on Labour Day, so I'm hoping a lot of people will be around. I'm going to be singing six or seven songs over the two hours,

pop/rock profile



Kathleen Fersovitch • Music • First • Local • Pop/rock • Profile

so I'll be talking to people too. Plus, there'll be a dolphin show taking place at the Deep Sea Adventure. I think it'll be a good time."

Late bloomer

Originally from Bonnyville, Alberta and the 11th of 12 children, Fersovitch came to music a little later than usual. It wasn't until her late 20s that she started taking voice and guitar lessons from a couple of Edmonton teachers and realized just how interested she was in music. "I started taking music seriously in about 1992. I realized I wasn't feeling very satisfied with my life, so I decided to do this seriously and started taking music lessons and working with

local bands."

A couple of years ago, Fersovitch met Andrew Glover, a local musician and member of the band Passport. Not only has Glover had a real influence on Fersovitch's own writing and singing style, he's made a real contribution to her album in the form of several of its songs. "Andrew and I worked together on most of the songs," he says. "He's a great arranger, and so musically talented."

"There's times when I think I don't want to hit the big time, because I don't want to be focused on money and fame and fortune," says Fersovitch. "I want to have a normal life." It sounds like all she'll have to do is remember all the work it took to get there.

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UNIVERSAL

Hopson toots own humongous horn

Canadian
alphornist pokes
holes in Swiss
pride

By ALBERTO D. VIDIGOYA

In an introductory psychology class in college, there was a case study of a short, non-athletic, nerdy—and, more to the point, depressed bassoon player. The class diagnosed him using different techniques: Jungian, behavioural, gestalt... but the one that sticks in my memory is the Freudian analysis. This musician had felt feelings of inadequacy all his life, then decided he would pick up the largest orchestral instrument, so he was obviously overcompensating for the size of his... well, you know what I mean.

This memory unfortunately came to me unbidden as I looked at pictures of William Hopson, who will be playing the alphorn along with the Edmonton Symphony Orchestra during the annual Symphony Under the Skies festival outdoors at Heritage Amphitheatre in William Hawrelak Park.

Fortunately, not long into my interview with Hopson, it became clear that he bore no resemblance whatsoever to my psych lesson years ago—he's affable, self-assured and obviously extremely self-motivated, having become the most successful foreigner to ever pick up the 13-foot, two-inch Swiss folk instrument.

Hopson isn't overcompensating for anything. When he's standing at the mouthpiece of the gigantic cylinder, he dwarfs even the double-bassists; dressed in traditional Swiss garb (yes, including lederhosen), he's a colourful yet imposing sight. (By the way, if you're having difficulty picturing the alphorn, I have two words for you: "Ri-co-la! Ri-co-la!")

Hopson pays the bills by playing the French horn with the Calgary Philharmonic—a fiendishly difficult instrument to play well, the horn is perversely designed to play every note just a little out of tune (this allows the horn player to perform in any key, however, a justifiable trade-off). French horn players must constantly compensate for their instrument's deficiencies by making tiny corrections with their embouchure and three valves.

Valve release

So Hopson must feel a sense of relief when he switches to the alphorn—it has no valves, so it can be played in only a handful of keys. It's blown in a similar fashion, though—the mouthpiece is only about 10 per cent bigger. And its sound and volume are worlds away from the horn, an instrument so demure that even though it's a member of the brass family along with the trumpet and trombone, it's one of the instruments that make up a typical woodwind quintet.

Hopson was first introduced to the alphorn 20 years ago. "It

sounds corny," he says, "but the first time I played it, I had this feeling that playing the alphorn was my destiny. I loved the sound—and it's a mountain instrument, and here I was living near the mountains. I love the mountains and I love hiking

"Plus, I'm a trained woodworker, so it all came together."

Hopson is putting his wood-working skills to good use—he runs a company on the side of his instrumental career, Rocky Mountain Alphorn, that makes alphorns for clients all over the world. A lot of work goes into his hand-crafted instruments; he can only make about six or seven a year, and has no trouble selling them at over \$4000 each.

Hopson skyrocketed to international fame (well, among alphorn aficionados, anyway) last year during the annual Cantonal Festival in Berne, Switzerland, where he competed against over 300 mostly Swiss alphornists. Hopson amazed the spectators, fellow performers and jury members with his skill; one jurist wrote that he played a "deeply moving performance of absolutely the highest quality"—and, amazingly, that his abilities were at "an extraordinary high level that cannot be compared to Swiss capabilities."

Hopson's accomplishment was sort of like waltzing into Switzerland and making a better clock or a more pungent cheese—or, perhaps, visiting Canada and outscoring the national hockey team. Even more amazing is that the Swiss, a notoriously insular and chauvinistic people, were so effusive in their praise. "You have to give them credit," says Hopson. "It must have been very hard for them to say."

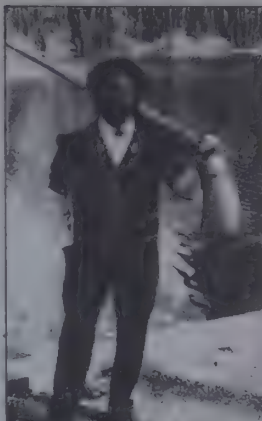
A question of technique

Hopson downplays his accomplishment, however, pointing out that he's a professionally trained musician with 20 years of experience playing for a major orchestra, while to the Swiss, the alphorn is a folk instrument to be played by rural folk, not orchestral musicians—there are no alphorn conservatories. It's sort of like the Scottish disdain for bagpipe lessons; if you're Scottish, you can automatically pick up the national instrument.

"I took my professional horn technique and applied it to the alphorn," says Hopson. "The Swiss just pick up the instrument because it's part of their culture."

Hopson will perform Swiss composer Jean Daehtwyler's Concerto No. 1 for Alphorn and Orchestra with the ESO. Daehtwyler is part of that special club of composers who aren't universally renowned like Bach or Beethoven, but are extremely famous among players and aficionados of one particular instrument. In fact, Daehtwyler studied in Paris with Arthur Honegger, a renowned composer for just about the opposite instrument from the alphorn in size and sound: the flute.

Later this year, Hopson intends to go to Kazakhstan as part of a cultural exchange sponsored by Hurricane Hydrocarbons (the former Soviet republic is a major



William Hopson • Posing with the FM

oil producer, and its formerly state-run oil company is now partially owned by the Calgary petrochemical company). Perhaps he'll be able to hear how the alphorn sounds in the nearby Himalayas; unless the Kazakh have a comparable instrument, he might be the first person to play a recital for the Abominable Snowman.

William Hopson performs in *Symphony Under the Sky* on Sunday, Sept. 6 at 7 p.m. Other performers of note during the festival are soprano Joanna Kolomyjec, pianist André Laplante, cellist Ani Aznavoorian and the 20th Field Regiment of the Royal Canadian Artillery, who will play the crucial cannon part in Tchaikovsky's 1812 Overture.

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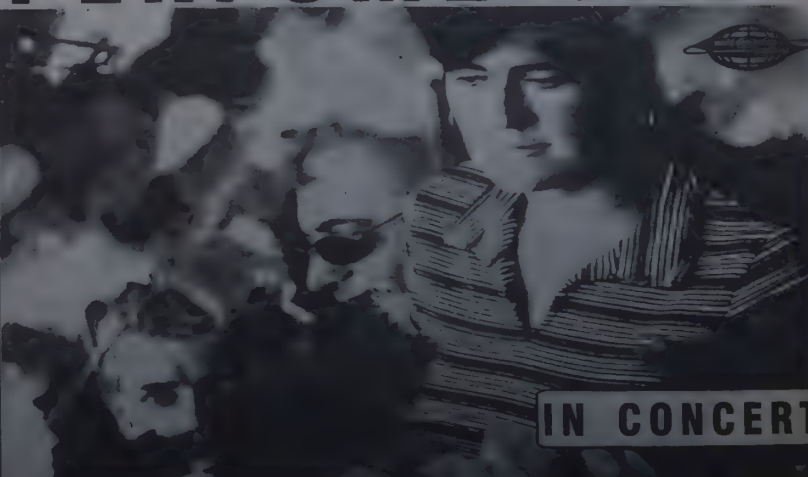


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THE WORLD'S BEST MUSIC STORES

Kristi Johnston mixes beer and blues performing

Self-taught late bloomer keeps chugging along

By KIM MacDONALD

Blues guitarist Kristi Johnston likes to joke that her band should be called the Beer Salesmen. "We're not really musicians, we're beer salesmen for the clubs," she laughs. After all, if the crowd is having a good time, they'll buy more booze, and that makes them happy, and the owners even happier.

From the looks of it, Johnston and her band, bassist John Scoles and drummer Michael Chubey, are damn good beer salesmen. "The places we played on previous tours all hired us back," says Johnston, and her background gives a pretty good indication why.

Johnston, 26, has only been

playing guitar for eight years, and most of that has been professionally. After playing the instrument for a year, she got into a band that had been together for 20 years. "My first gig was in front of 500 people," she says. Luckily, Johnston thrives under pressure, and the bigger the audience, the better. "It makes me feel so shy when there's only a few people in the room," she says.

During her relatively brief time in the Winnipeg music scene, Johnston has managed to catch the attention—and the backing—of some of the best musicians in the city. J.P. LePage and Big Dave McLean, among others, have passed Johnston's name on to club owners and helped her land gigs. McLean even does a turn on Johnston's recently released CD, playing harmonica on one of the cuts.

Johnston, who has never had music lessons, describes her mu-

sic as "raw and aggressive."

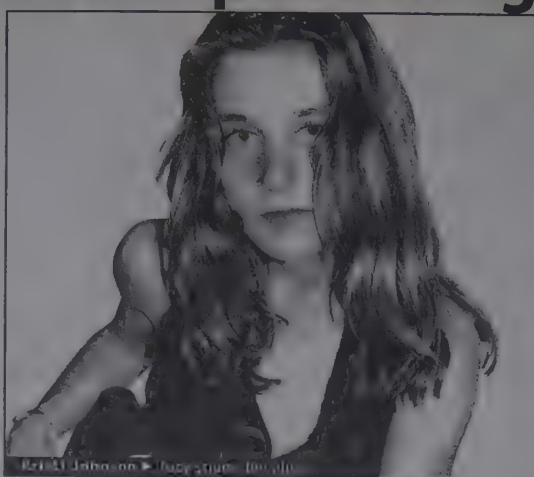
"She's not a meek guitar player," says bassist Scoles of Johnston's style. "She's more along the lines of Stevie Ray Vaughn. And she's an excellent singer too."

In spite of her achievements, Johnston has little trouble staying humble. "I can't get a big ego—I'm always mad at myself for not doing good enough." A perfectionist, Johnston admits that she has just recently learned to accept a compliment without divulging what went wrong during a performance.

A perfectionist's prerogative

Before she put together her current band, that desire for perfection led her to practise on her own for a year without letting anyone else hear what she was working on. This precision doesn't mean lack of improvisation, though. "I'm not a computer musician," she says. "I improvise everything I play." Even, she says, if it sometimes pisses off the rest of the group—but that's her prerogative as bandleader.

"I like leading way better than just playing," says Johnston. "If I'm not up to playing something,



Kristi Johnston • Photo: [illegible]

I don't have to. But I'm not a control freak."

Most of Johnston's performances consist of original material and a few covers. The disc itself has nine original songs, with one Jimmy Reed tune; it's currently only being sold at shows, but the band will be shopping it to labels after a CD release party in Win-

peg following the tour.

The group is also looking to expand their touring schedule in the near future, including dates outside the Western Canada circuit. "We're hoping to get work in places like Australia and Japan, or a cross-Canada tour," Johnston says. Not bad for a group of traveling beer salesmen. **1**

How to release a CD in 36 hours

Cousin Henry debut took marathon approach

By SANDRA SPEROUNES

Looking for some pointers on how to record your first CD? Just ask Dan Holden, lead singer and sometime bass player of Cousin Henry—he could probably give lessons on what *not* to do in the recording studio. For the groove-rockers' debut CD, *Play Something I Know*, Holden was responsible for laying down the vocals, bass lines and engineering nine of the disc's 16 songs—in only 36 hours.

"It was weird. I thought I wasn't going to be under too much pressure because I work really fast in the studio. But yeah, I snapped a couple of times," says Holden.

"What we did is we recorded all the stuff at once and then I did the vocals after. And so the guys weren't there when I did the vocals and mixed it. So I spent a lot of time just rushing by myself, which is cool. If they were there, I'd probably have freaked out on them."

Thankfully, Holden has since

been able to relinquish his duties on bass. The jazz/rock band has just added Shantel Koenig to their line-up so that Holden can focus on his singing, at least when Koenig isn't off playing with her other band, Godiva. Rounding off the Cousin Henry family are guitarist Dave Merriman and drummer Eugenio Pacileo.

rock

Cousin Henry CD
Release Party •
Sidetrack Café •
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GMCC sks SWM

The four met at the city's ultimate match-making service for musicians, Grant McEwan Community College, where Holden studied recording arts. (He

worked as an assistant engineer on Captain Tractor's yet-to-be-released CD, *Hat Trick*.) While he admits that music education can suck the soul out of you, it's also got some distinct advantages.

"We rarely rehearse," he says. "We usually rehearse once before the show. The funny thing is, every show we just get tighter and tighter. I guess being Grant McEwan graduates, we should be pretty tight, but we have a good enough chemistry too."

From the sounds of it, Holden was destined to attract the attentions of his classmates and future bandmates. During breaks between classes, he and his guitar would lead hallway singalongs. "I

got a reputation of being a joker," Holden says of his Grant McEwan days.

Audience gives George Michael cover a hand

One of the songs from his sing-alongs has now become part of Cousin Henry's repertoire: a reggae version of George Michael's "Faith." Although it's one of the band's most-requested songs, it doesn't show up on their new CD. As a matter of fact, all 16 tracks on *Play Something I Know* are originals: 14 were written by Holden, with Merriman and Pacileo each contributing one.

If you haven't intuited it by now, Holden shoulders a lot of the responsibility in the band, as writer, musician and engineer—but some things are beyond his control. "We had a CD release party in July but our CDs weren't ready for it," he says. "So we figured we better have another one, because all the people that attended the first party didn't buy CDs. We called it a pre-CD release party."

As for Cousin Henry's next disc, you can bet Holden won't be doing another 36-hour recording marathon. "We'll probably take a year to release the next one—we'll do a month in the studio for each song." **1**

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Venue is now on the right 'Track

Café will do John Hammond justice

By CAM HAYDEN

Last week in this space, I wrote some simple rules about what not to do when running a blues club (fire your headliner for no apparent reason, etc.). These rules, by the way, apply to any type of live music venue. On a much happier note, I'd like to let you know about a club that's turning some things around in the way that they approach live acoustic music.

Almost 10 years ago, when John Hammond was touring Alberta he made a stop in Edmonton at the Sidetrack. Being a big Hammond fan, I was at the show, which ended up being a disappointment on a couple of levels. First, the venue showed no respect for the man. TV sets were blaring, canned music from the lounge was leaking into the dining room/stage area, cutlery was clinking and the cash registers were cha-chinging as Hammond made his way through a set of acoustic blues. He never was properly introduced, just appeared on stage, waved to get the sound man's attention and started playing to a half-full room. Of course, all of this had an impact on his performance—Hammond has had better evenings. At the intermission, I felt compelled to apologize to the man, even though I didn't work at the 'Track. He took it in stride, but decided to play other rooms in town from that day on.

Removing dis-'Track-tions

Fast-forward to 1998. Kirby, who books the 'Track these days, is definitely "musician friendly." I spoke with her last week about the upcoming Hammond show. "We're going to shut off the pin-ball machines, stop the tills and turn off the TVs and all other distractions during the show",



John Hammond • Hammond plays the blues.

she said. "In addition, we're going to try and set up a coffee-house atmosphere by putting tables on the dance floor. The idea is to make this as positive an experience for John and his fans as possible." As of press time, a few tickets on the restaurant side were available, and lounge area tickets were starting to move.

Over the 36 years of his career Hammond has had a prolific output: 35 recordings of material dating back to his debut on Vanguard in 1962. His association with Pointblank records goes back to the early '90s and includes three Grammy nominees in the five discs released on that label to date.

Hammond's latest CD is *Long As I Have You*. As usual, the recording is a testament to the passion and authenticity that Hammond brings to both his recorded work and live performances. The disc brings Hammond together with a West Coast band that has been a favourite of mine for over a dozen years: Little Charlie and the Nightcats. The disc is a blues Who's Who, with contributions from Willie Dixon, Sonny Boy

Williamson, T-Bone Walker and Howlin' Wolf, among others.

Soul survivor

Although he's not a songwriter, Hammond feels each and every song he plays clear through to his soul—anyone who has seen him live can attest to that. Be prepared for a riveting, deeply spiritual performance that will surely fill the hole in your soul.

Once Hammond is done make sure you stick around for Hot Cottage. This Edmonton-based hard-rockin' blues outfit has been around since the early '70s. They don't get out much anymore, but when they do, they're ready to party. Bring along your ears for part one of this show and your dancin' shoes for part two—it's going to be a hot time at the Sidetrack Café this Friday night.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

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all that jazz

By PETER NORTH

Delorme and winding road

For the many fans of guitarist Gaye Delorme, there's little doubt that this decade has been more fruitful than the preceding three.

The recent release of the disc *Beautiful Guitar* now makes for three albums having hit the marketplace in the past eight years, the latest following *The Blue Wave Sessions* and *Borderline*.

In the '80s, many of us wondered if we were ever going to get our mitts on a Delorme disc. In the '70s, Delorme's recordings always seemed centered around other musicians' projects—such as David Wilkie, the great Latin percussionist Airtio, country/rock singer-songwriter Bruce Miller, West Coast blues singer Hans Stamer or musical and comedic contributions to Cheech and Chong albums.

The recent past has been a boom as the guitarist/composer is now working constantly and has solidified his own recording deals. The Edmonton native, who currently calls Vancouver home, has been promising us a set of acoustic work, and after three years of performing solo in a Vancouver

café (on pretty much a weekly basis), Delorme finally felt it was time to get that side of his talent on tape.

"It was actually as many as three nights a week playing The Capceech," says Delorme. "The café, which is right down in English Bay, kind of became my home. I had always wanted a place where the people who like my acoustic side could see me on a regular basis, and I couldn't have asked for more from the audience or the venue."

Delorme also has new digs to record in. "Randy Bachman [of Guess Who and BTO fame] built a new studio on Salt Spring Island, and it's like a big barn and has a California feel to it, if you know what I mean," he says. "It's just a very comfortable and friendly place to be. The engineer, Andy Bowmer, and I just set up like I was doing a concert and let the tape roll. There were no overdubs, no retakes."

"Some of them go back a way. 'Joshua' was written back in '74 and 'El Mountain' was written when I was working with Airtio in New York City in the '70s as well. But a lot of the pieces were composed over the past two and a half years while I was performing at The Capceech."

The compositions all have a common thread, but different musical influences pop up from track to track on the 12-song recording. "Celtic" is a tune that's appropriately titled and "Django Django" is self-explanatory as well.

"One that incorporates a different sound is 'Tilling The

Field,' which really draws from Japanese music," added Delorme. He released the disc on his own label, Guitar House, but has distribution across the country—most A&B, HMV and Future Shop outlets have the album.

"The reception out here on the coast has been wonderful," says Delorme. "There's a new multicultural radio station—96.1 FM, if your readers are passing through—that plays Latin music in the morning and world beat in the afternoon, so both shows can draw on pieces from the album. The big Virgin store down on Robson Street asked me to do an in-store for their birthday celebration and I'm going to do a release concert at The Arts Club Theatre."

Delorme regularly ventures back to Alberta to perform. He was one of the headline acts at the first annual Lethbridge Blues Festival a couple of weeks ago and last week he spent two nights playing in the Kaos Café in Calgary, which was the host venue for the Second Annual Guitar Festival.

"I was on a bill with Matt Minglewood, the guitarist from the Spirit Merchants and Jack Semple, and the place was packed every night," says Delorme. "There's so much going on in Alberta, it's amazing. I'll be back in Edmonton later this fall to play some of the music from this album, and there will also be a follow-up album, *Beautiful Guitar II* down the road."

The Hole truth about Hissy Fit

Vancouver band has a six-mile-long shit list

By SANDRA SPEROUNES

You don't want to mess around with Gisele Grignet, the lead singer and guitarist of Vancouver's Hissy Fit. If you don't believe me, check out the warning on their website: "Don't piss her off, or she'll write a song about you."

Gulp. "I've got a shit list about six miles long," she says. "Ex-employers make it to the top because they are easier to hate after all the abuse they've heaped on everybody."

Also on her shit list: incompetent people and music critics who love to compare her band to Hole. "Any woman who screams or has an aggressive vocal style is instantly compared to Courtney Love. It's not fair.

The only way to get away from it is to get the opportunity to be a bigger media whore than she is—which is, of course, not possible. I personally don't think we sound anything like Hole. We are way happier people."

A better way to bitch

Happier? Than Hole?

Is that possible? Grignet thinks so. "We don't just bitch about stuff just to whine, it's more of a positive, cathartic kind of experience," she explains.

"We'd like to think there's a better way. Sometimes you just got to kick some ass."

Helping her ass-kicking are the rest of her three-year-old Vancouver quartet, Scott Wong on drums, Rich Colwell on bass and Terry Armstrong on guitar. Together, they have already released two recordings, *Rude Like Me* and *What To Wear*, and helped to set up Bridge Burner Records with 10 other Vancouver bands.

"There are so many good bands in this city who are working hard and kicking ass," says Grignet. "Bridge Burner came about as a means of bringing some attention to some of these bands and helping to raise their profile as well as the profile of Vancouver. We all thought that if we put our stuff out under one collective label, we could help each other out. Whenever one band puts out a tape or a package, they also send out info on all the other bands. When we went on tour, we

made sure that all the people booking clubs got the whole Bridge Burner press pack and compilation CD. So hopefully when the other bands go out, at least some of the groundwork has been done."

FACTORing in studio time

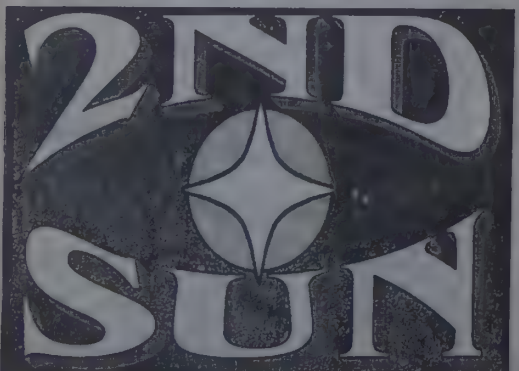
Hissy Fit are planning to add to Bridge Burner's catalogue this fall with the band's third release. This time out, they'll have a few weeks instead of days to get their anger out in the studio, thanks to a FACTOR grant. But Grignet doesn't expect they'll use the extra time to overproduce their songs.

"We pretty much want to take the same approach with this album as we've done in the past—go in, blow the tracks live and get the hell out. We've got more money this time because of FACTOR, and we started to talk for a while about playing around with this or that, with different sounds, different amps and guitars and stuff. But then we thought that's just not us. We know how we want the songs to sound, and that's how they sound live, so sticking to a live recording approach is probably the best thing for us. It keeps us honest, I guess."

And honest is certainly a word you'd use to describe Grignet. Despite her reputation as an angry woman, she admits that it's her guitarist who actually throws the best hissy fits. "But I can still teach him a thing or two," she says.

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Modern multipurpose kitchens can really cook

Hi- or lo-tech, a **well-appointed** kitchen is important in our **Northern clime**

By
**JENNIFER
COCKRILL-KING**

•**FOR** a culture that is doing less and less cooking at home, we're still madly in love with our kitchens. We certainly don't cook as much as our parents' generation, yet we

kitchens urban living

seem to make a bigger production out of it when we do. Maybe it's because cooking has taken on a certain status as an art—or perhaps simply because cooking is more optional nowadays. Cooking is no longer about one person uncomplainingly single-handedly churning out three meals a day—it's about entertainment, lifestyle and passion for food, and our kitchens reflect that.

This multi-purpose cooking space (a.k.a. the kitchen) is finally being recognized—and designed—for its importance as the hub of any home. Because we can justify major renovations and new appliances for practical reasons, kitchens are always being improved and updated, making them the trendiest rooms in the homestead.

One quick look through any food magazine will immediately get you reorganizing your kitchen space to accommodate the must-haves of current kitchen trends. Professional-grade kitchen equipment, even commercial food processors, pots and pans are popular. Stainless-steel commercial ranges, stoves, indoor grilling stations and refrigerators are popping up in country kitchens as well as city ones. Often one oven, one sink and even one dishwasher is not enough, and doubling up on appliances is common. It's even better when they're restaurant-sized,

so a really big kitchen is a must.

The walls come a-tumblin' down

Don't worry, the walls have come down around the kitchen—it now incorporates the dining area, home office and family room, so you can afford the space. The kitchen island is still a good design idea, giving increased workspace area and the countertop of choice is stone and metal.

If your fantasy kitchen is starting to look a bit too industrial and clinical, there is a counter-trend (no pun intended) toward low-tech, non-motorized kitchen utensils. Sharp knives, whisks, wooden spoons and even the rolling pin, are all enjoying renewed popularity, but they all get stowed away after use. In contrast to my mother's kitchen of yesteryear, with every specialized kitchen gadget ever invented, most of them bolt-

ed to the wall like a museum of one-time-use-gadgets, the aesthetic of today's kitchen dictates a cleaner, less cluttered workspace. It also makes sense to de-clutter the countertops so that the kitchen can truly be a multi-use area.

The pantry is making a comeback, offering an old solution to storage space problems. Other comfort-oriented trends include hardwood floors in the kitchen, comfy chairs and even couches (although it's wishful thinking that you'll ever get to sit down in your kitchen). Large windows with great views also soften the edges of the high-tech kitchen.

There's a party in my kitchen

If sheer desire to have the latest and greatest in kitchens is not enough, there's a practical argument for spacious, well-appointed kitchens in a

Northern clime: we're an indoor culture for half of the year. We get together for entertainment, and the party always migrates to the kitchen. I've had parties where guests have spent the entire evening sitting on the floor of my kitchen (by their own choosing, of course) even though there was a perfectly good sofa in the next room. The kitchen is where the action is, and it's a natural gathering place.

I'm not sure how or why my parents always tried everything in their power to keep their guests in the dining or living rooms. I'm often found still frantically cooking when the majority of my guests have arrived. So not only do I entertain in the kitchen, I often delegate kitchen jobs to capable guests, making it part of the fun. Now here's an entertaining tip that Martha Stewart would never give away: whenever possible, invite a chef or two to your dinner **PARTIES**.

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A guide to buying art

By
**MAGHAMITA
REGHELINI**

•**YOU'RE** staring at the blank walls and empty corners of your home. Your inner voice is shouting, "Art! Art! I need art in my life!", and it's not the lonesome cry for an old boyfriend whose name begins with "A." It's deeper than that. You want colour and emotion from something your best friend can't flirt with. You want a painting, or a sculpture! If you don't have a boho friend to guide you, here is some helpful advice for all art virgins—or, "Everything you wanted to know about buying art but were too afraid to ask."

"What if I feel insecure?" Insecurity is the first obstacle to overcome. You may feel intimidated by the whole subject of art; this is perfectly natural. The art world is filled with jargon that may seem like a foreign language. So all together now... "Im-press-ion-is-m," "Pain-till-is-m." Okay, enough of that. Formal education isn't necessarily where it's at. Art, like romance, is about emotion. It's about making a connection.

"Should I seek out a professional?" By all means, visit galleries and talk to art dealers. See what's out there, get to know what you like, and ask some questions. Unlike yakking about old boyfriends, dealers are always ready to talk about this art! It's their passion. Remember, they're in the business of selling, so they're more than happy to share their knowledge and expert advice. They'll

even shed some light on the jargon.

"Does size matter?" Just because a painting is large doesn't mean it needs a spacious room. Large paintings can have shorter viewing distances than small ones, so don't rule out something you love because of size.

"Do you believe in love at first sight?" Yes, but if you're not sure you're meant to be together, ask the gallery if they can bring the painting out to your home. This way you can get a feel for your new potential roommate. Many galleries will bring out several works to sample when you're looking to fill a particular space.

"Is monogamy important?" Collecting one artist from the beginning of their career can be financially rewarding if they become popular and you have works from each period of their development, but as an investment, playing the field is just as satisfying.

"Should I hold out for the real thing?" As a collector, you want to stay away from photo-lithographs. Original prints are a different matter—these usually have a low run and are of collecting value.

"What if I fall for someone too rich for my blood?" Don't despair. Sometimes galleries offer payment options. So even if the price tag's big, you may be able to fit it into your budget with payments.

"I expect the relationship to last, but how can I protect myself from a painful loss?" You need to talk to your insurance agent and make sure you're covered. In most policies, art is excluded or limited.

When it comes to art, you aren't going to learn it all in one day, or one book, or even in one article like this. Getting to know and love art is an on-going relationship, and like all relationships, you learn something about yourself. Art has the intimate ability to mirror emotions and ideas we didn't even know existed within us. So listen to that inner voice and begin enjoying the rewards of a life with **ART**.

inter **Vue**
WEEKLY

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It's the season to fall for fashions

By
HEIDI
MEEK

•**FINALLY**—fall is just around the corner.

The new collections are out and we're once again faced with a quarterly change of one's

fall fashion

wardrobe. If you're strong enough to lug home one of the various oversized mags without throwing your back out, you'll discover buried within the 700

pages of ads, some pretty incredible looks for the season.

Clothes for day wear are being featured in very basic black styles, but receive their sophistication from the fabrics from which they are made. For the first time, we'll be seeing such materials as mohair and cashmere being used for ankle-length skirts and amazing down-to-the-floor maxi coats. Another hot fabric is spandex. Don't worry, I'm not talking about those ugly bike shorts with the fluorescent stripe down the side; spandex has evolved into a softer texture and now also includes various prints.

The shell tank and cargo skirt

(pictured below) give the wearer a form-fitting but comfortable ensemble. Fabrics for sweaters remain constant, although the twin set has definitely gained popularity. The other staple for knits is the turtleneck for both men and women. The classic style is being shown in white and grey for this season. Women's pants are still continuing with the capri that was so popular for the summer, but is somewhat longer, extending past six to eight inches below the knee. Cargo pants remain a favourite, but are now also being featured with a drawstring waist for an even comfier fit.

Shop till you drop, man

Styles for the gents are always a little more forgiving; men are able to get away with a lot more than women as far as trends are concerned. New looks for fall include V-neck ribbed sweaters with a single pocket on one sleeve; the military has inspired beautiful wool urban mackintosh overcoats for outerwear. Men have recently become more prevalent shoppers—and it shows, as various designers have started manufacturing trendy menswear lines. Men are now looking for unique pieces to complement their classics. Items

like the crisp white dress shirt and chino pants (basic straight-leg cut and large-cuff) will remain constant—but they'll always look fabulous.

Accessories for the season are simple but clean. Bags are being worn across the chest more often. They're the latest substitution for the school backpack. The return of the canvas hat is another new accessory. The brim, which continues around the circumference of the hat is the perfect item to hide tired, puffy eyes during early morning classes (for the younger scholastic set) or during early board meetings (for the nine-to-five slaves to **FASHION**). •



Photo: Heidi Meek • Make-up: Colourings by Body Shop • Clothing: Club Monaco, Eaton's Centre • Models: Michelle Mishk, David

Antiques get better with age, but no less complicated

There's no consensus even on the definition

By
MAGHANITA
REGHELINI

*SOME things get better with age—wine is a perfect example. Now serve that wine in an antique goblet and you've really got something! Antiquing, as many collectors

antiques urban life

like to call their passion, can be an exciting pursuit, but it's also a complex one. Even determining the definition of an antique is not a simple thing. A purist, drawing the line at the Industrial Revolution and mechanization, will say anything made prior to 1830 is an antique. Looking at our customs regulations, an antique is any item over 100 years old. Here in the relatively young city of Edmonton, some people might include anything made before the 1920s—although this is stretching it a bit. Since items so relatively new border on being "collectibles," the local market leans towards this latter definition.

But definitions are just the beginning. The world of antiques is enormous, with endless things to collect. Furniture, jewellery, old tools and clothing are just the tip of the iceberg. In furniture alone, there are many different styles and eras to explore, not to mention how reproductions add to the confusion. The one thing that's clear is that the

key to antiquing is knowledge. Reading, research, checking out the shops and going to auctions will expose you to information on different subjects and levels—but even this is not cut and dried.

Joanne Yakula, who runs From Times Past, cautions that all books are not created equal. In Yakula's class on Antiques-buying, she covers how to buy the right books. A price guide unto itself is not the answer. First you need a book that explains styles, such as Colonial-Revival, Depression or Victorian, identifying elements specific to that era. Only then will you be able to cross-reference and know what to look for in the price guide. Your selection of reference books can also be as narrow as your particular interests, with topics as defined as antique typewriters or razors. But having the right books in hand is crucial when you're at an auction or estate sale, or even when you're just hunting for treasures in the dusty corners of a garage sale. Without them, you're the proverbial babe in the woods.

Yakula strongly emphasizes that until you're more knowledgeable, you should avoid antique auctions. She says it's a faulty assumption that you will always get things cheaper at auctions. You may be bidding against someone who has overestimated an item's value, or someone who really wants the item and is prepared to pay whatever it takes to get it. Yakula adds that it's also dangerous to assume that



Fred Soria

because it's being sold in an antique auction, it's an antique. Many auctions include brand-new collectibles. It's also a buyer-beware situation in that it's your responsibility to verify the authenticity of items. So until you're armed with more information, your safest bet is checking out antique shops.

Fostering a relationship with a dealer you trust has many advantages. Usually, you can find one that focuses on the type of an-

tiques you're interested in. Also, compared to auctions where you have to pay immediately, antique shops may offer lay-away plans. Another benefit is that if you're looking for something specific, antique shops can help you in your search. Dealers are always out there looking, and you never know when something is going to surface.

The deeper you look at the antique world, the more complex it seems. There's the whole issue of

restoration, the pros and cons of appraisers and, as mentioned before, the confusion of a market deluged with reproductions. Still, no matter how academic it may be, antiquing is growing. People are turning to antiques to create a more eclectic decor, and homeowners embarking on restorations look to antique furniture to deliver the right scale and personality. Oh yes, things get better with age—they just don't get less **COMPLICATED**.

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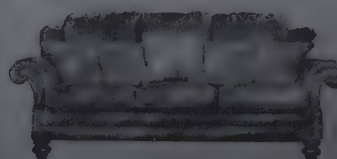
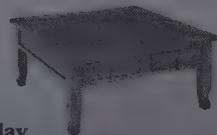
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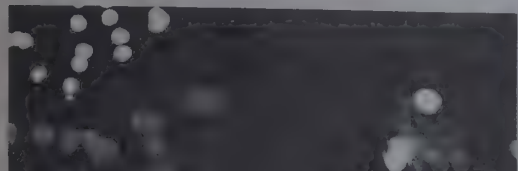
Club style

•CLUBBING in Edmonton can be pretty much a hit-and-miss thing, depending on the night, the music and whatever else may be going on. And although many of us slink out in monotones or the tried-and-true t-shirts and blue jeans, there are some adventurous souls out there. However, there's no getting around the fact that black is the colour of the night. Now and then you may see the odd flash of retro orange and paisley patterns, and certainly see-through is in—for both guys and girls. Many clubbers seem to rely on phantasmagoric make-up, hair and accessories to make their point—and with the light in clubs being predominantly non-existent, that's probably not a bad IDEA.

Photos by Fred Soria



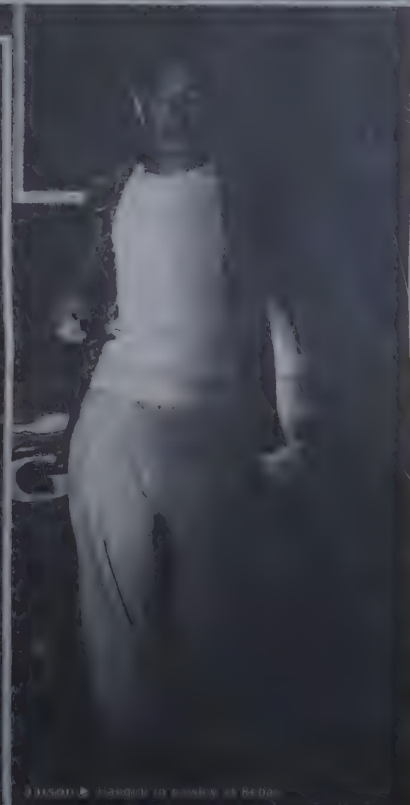
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Robynn ► Salsa from New City & World Lounge



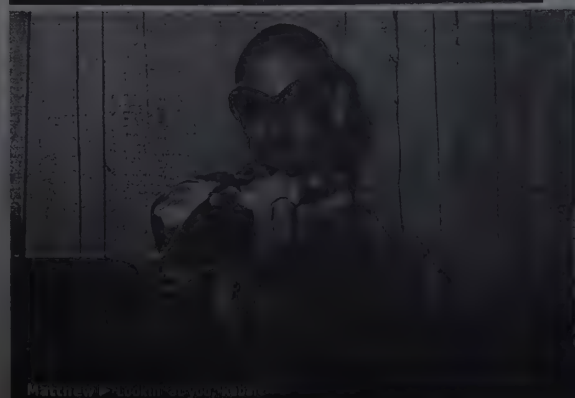
Michelle ► Rhythm & Soul at Rebar



Jason ► Tango in motion at Rebar



Sherry, Milar and Amy ► Hair we go at Rebar



Matthew ► Look up you, Rebar



Chickie and Shane ► Cover it up at 109 St. Diner



LOUIS bike courier

Louis sports No Fear shorts and a white t-shirt "from Red Bike."

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING? "Not to look like a big cycle maniac."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: "Cycling shorts, for the padded bum."

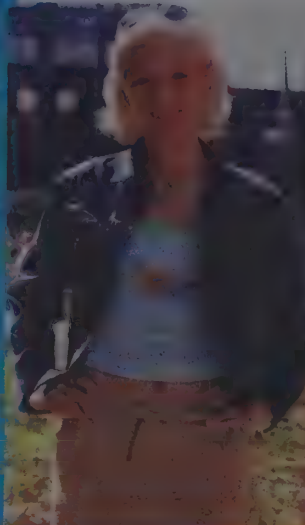


STACEY and LISA artiling students
Stacy wears Louben skirt (Eaton's), Jones New York t-shirt (Labels), Guess shoes. Lisa wears Jones New York suit (Eaton's), Banana Republic silk shirt and Anne Klein shoes (Blus)

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING? Stacy - "Trying to walk the line between conservative and fun." Lisa - "Ally McBeal is not reality. We can't wear skirts that short at the firm."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: Stacy - "Comfortable shoes."

Street style



JOSÉE

receptionist/singer

Josée wears a vintage 70s jean jacket and skirt from Value Village, Girls Rule shirt from Colour Blind, Aldo shoes, and a necklace "from Mom."

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING?

"Themes according to the character I feel, i.e. Breakfast at Tiffany's, Charlie's Angels." Barbarella's Xanadu Girl is "a big inspiration."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: "Underwear that say 'The pleasure is all mine' on the rear end, from Colour Blind."

downtown

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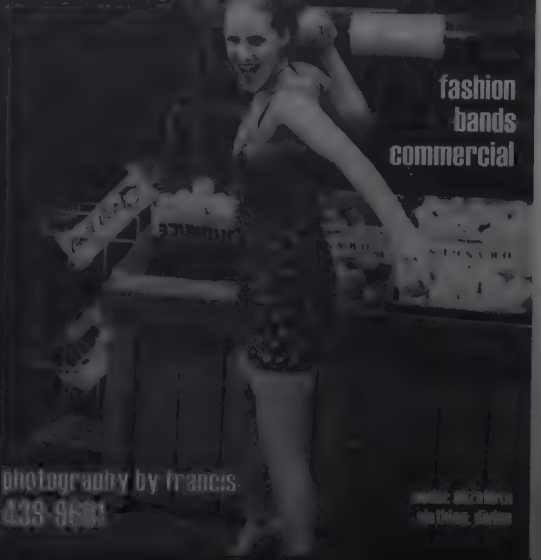
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JARIG and RYAN students

Jarig wears shirt and pants from the Gap, and Nike sandals. Ryan also wears Nike sandals, as well as Oakley sunglasses from United Cycle, Levi cords from the Levi Store, and a Fruit of the Loom t-shirt

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING?: Jarig - "Leisure wear is important"

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: Ryan - "Pants make you feel comfortable. They determine my mood."

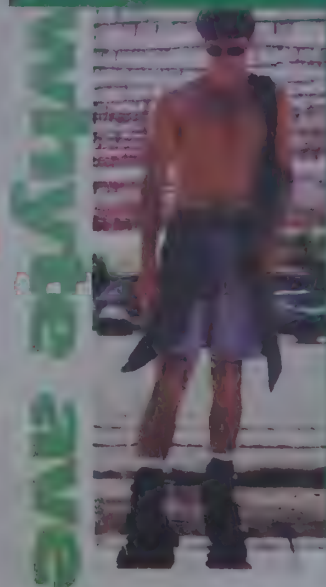


CONNIE student

Connie poses in her Calvin Klein hat, Silver flare jeans, t-shirt from Smart Set, and a necklace bought "from a street vendor."

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING?: "Be comfortable."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: "Jeans."



CHAD wine specialist/student

Chad wears a Pierre Cardin shirt (The Bay), hat from the Levi Store, flannel shorts and knapsack (Sport Chek), sunglasses from "a Fringe counter", rollerblades (Sport Mart)

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING?: "Not trying to make one."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: "Gotta have pants so I can get away without a shirt on."



MATT clothing store manager

Matt hangs out in his vintage polyester bell bottoms, tank top, vintage belt, wallet chain, body jewelry, and Converse runners, all from Divine.

WHAT KIND OF FASHION STATEMENT ARE YOU MAKING?: "A vintage kind of guy. Today, anyways."

MOST IMPORTANT PIECE OF CLOTHING TO WEAR: "Gotta be blue."



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By
**CHARLES
MANDEL**

•IT'S not going to happen overnight, but people are slowly starting to return to Edmonton's empty city centre. For the first time in decades, a substantial amount of hous-

housing urban life

ing is being built downtown.

The largest project, Christenson Developments' Railtown, held its ground-breaking ceremony last week. Greg Christenson's Railtown occupies 21 acres of the former CP Rail station lands.

When completed, the \$50-million development will consist of 89 townhomes, 40 carriage homes, 114 apartments and 60 seniors' apartments. "There's some risk and some variables to be dealt with," Christenson says, "but in general I'm optimistic about the concept."

Christenson says downtown is not a proven market yet and that annual sales of housing units remain small. "We don't oversell the potential, but it's a growing market," he says. "The momentum is going in the right direction."

That's putting it mildly. Since the introduction of the new downtown redevelopment plan earlier this year, and considering a new tax credit for housing unit development, builders are betting people are ready for downtown living.

In other Canadian cities, the concept of living downtown is well-accepted. Loft condominiums in Vancouver's trendy Yaletown sold in one day when they first went on the market in 1996. And retrofitting older office buildings and warehouses into condos has been popular since the mid-'90s.

Edmonton city planner Ken Johnson, who guided the new downtown plan into existence, calls downtown residential life a *Back to the Future* concept. "It's going back and trying to recapture the human scale downtown."

Much of the plan derives its ideas from the model city of Portland, Oregon. Portland, a city loaded with green spaces, public artworks and other amenities in its civic centre, was the first to develop the concept of the urban village.

The concept, simple in idea if not always in execution, is that people not only work downtown but live there as well. In that spirit, Edmonton's plan calls for 4,000 new downtown residents in the next five years.

Living downtown makes good economic sense as well. Planners believe once people return to the city core, they will bring with them a demand for services, such as grocery and hardware stores.

A healthy downtown helps the rest of the city. In 1993, downtown contributed 15.5 per cent to the municipal tax levy. Two years later, as business continued to migrate to the suburbs, that proportion dropped to 9.5 per cent.

When planners put the new

downtown plan before council, they noted: "Given the economic performance of the downtown's economy in relation to its potential, reinvestment is not a luxury. It is a necessity."

Other forms of housing are also coming into the core, encouraged by the \$4,500 tax credit per unit city council passed as part of the plan in order to attract builders to the stagnant market.

The 23 luxury condos in the former Churchill Wire Centre are already selling. And the biggest player in the loft-condo market is turning out to be architect Gene Dub, who is developing some 260 units in five different buildings, ranging from former offices to converted warehouses.

Dub's developments have not been without controversy. Earlier this year, artists working in one of the buildings he snapped up complained that the architect's plan to create live/work spaces for artists displaced the very people he proposed to house.

And it remains to be seen how the market reacts to retrofitted warehouse spaces. To date, two earlier conversions have been slow to achieve total occupancy and one planned project has since stalled.

Nonetheless, Christenson notes, consumer awareness is there now. "Our concern is doing a good job. It has to be attractive and well-done; if that happens, there will be a growing market for downtown housing."

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2001 fashion predictions for the year 2001

The 21st century should be interesting and diverse

By
SANDRA
SPEROUNES

"It's January 1, 2001. You've survived all the doom-and-gloom forecasts and now it's time to worry about looking cool in the new millennium. What's going to be hot in the world of fashion? Will

fashion trends style

we all be wearing tight, metallic space-suits or will Adidas track suits continue to be the couch potato uniform of the 21st century?

"Who knows?" laughs Deidre Hackman of Concrete Clothes. "We might be all wearing bags!"

If we take history as our guide, there won't be any drastic changes made to the way we dress. At the end of the 10th century, Western Europeans were wearing long, flowing garments. At the start of the 11th century, they were wearing long, flowing garments.

But nowadays, fashions change as fast as President Clinton can take off his pants. What's "in" today is Monica Lewinsky tomorrow—shunned, ridiculed and even disowned.

Temporarily, that is. For we all know that fashion, like history, has an odd way of repeating itself. So if disco can be cool again, there's really nothing stopping us from wearing the long, flowing gowns of our ancestors. Or maybe bags.

Perplexed? You're not the only one. Very few people, inside or outside the fashion industry, wanted to venture any predictions about the subject. Out of approximately 40 calls, less than a dozen people were willing to polish up their crystal balls.

Here's what these brave souls had to say about millennium mode:

Blair Brennan—visual artist; manager of FAB Gallery

"I have this recurring thought that my daughters (ages 12, nine and six) will go topless because every generation wants to outrage their parents, and that's the only thing left for them to do. Shorts can't get any shorter, halter tops can't show any more, heels can't get any higher. What else is left?"

Paul Ellingham—assistant manager, Divine Decadence; singer, Las Vegas Crypt Keepers

"Things are going to be big and chunky. Judging by our new lines, the Swear line is supposed to be making the new Star Wars shoes, rumour has it—so they're out for the public. We're getting all these crazy backpacks—the straps are very futuristic-looking.

"It's kinda like a techno future 2000. Kids are looking for big record bags, puffy pants and puffy shoes. We're getting men coming here all the time looking for platform shoes. Crazy watches are also going to be big. I just bought one—Storm makes this watch called Navigator and it's insane. It's big. It's silver. It's got a laser beam that shoots out of the side and a compass. Watches are going to get bigger and cooler. Crazy hair colour too: bleach white again and all those funky colours. You would never believe how many people want their hair silver, but it just isn't going to happen. The dye doesn't exist—not that we can find, anyway. There's going to be a cyber-glam. You can see it in the videos—Marilyn Manson is wearing pink and stuff; he's getting a little more creative and glam. And Kiss is releasing this huge merchandise line, believe it or not. It'll be cool."

Robert Nocer—city councilor, Ward 3

"History is the best predictor of the future. When it comes to haute couture, the

trends tend to repeat themselves. For example, wearing '70s fashions is very trendy for the '90s.

"Therefore, I predict that '80s fashions will return, with the resurrection of thin leather ties, big hair, narrow lapels on jackets and fluorescent sweaters. In 2001, we will be break-dancing in the streets and wearing our sunglasses at night."

Michael Timmins—Cowboy Junkies

"I guess fashion will be the same as it has been in the last 50 years. We'll continue to recycle it over and over and over again."

Deidre Hackman—designer, Concrete Clothes

"They're going to do amazing things with fabrics as far as stretch, feel, comfort, care and all those things people are demanding. No longer can you give them a fabulous wool jacket—it has to stretch, to be washable and to have Teflon so it doesn't stain. For the most part, as far as colour goes, you're seeing a lot of discreet colouring—vary, sort-of-white, into light grey, into a darker grey, into a greenish-grey, into a bluish-grey. They're very subdued. And, the opposite of that, you have these club colours—where there are slices of colour, but they're not true colors; they've been dyed down.

"Women's clothing is going to become more subdued and men's clothing will become a little more vibrant. You're also going to see a return to amazing detail—amazing stitching and amazing cuts. And texture is going to be really important, whether it's slick texture or something that has a lot of depth. You'll see women being very confident wearing feminine, beautiful things and not have to do the power suit, hit-me-over-the-head thing. I don't know. Who knows?"

"The world could be in chaos because of the computers. We might be all wearing bags!"

Gisele Grignet—singer, Hissy Fit

"I hope black comes back. It's easy! Man, I want all that '60s shit we forgot wasn't cool to just go back to the Dumpster! Maybe if, instead of dressing '60s and '70s retro, we could start dressing like they thought we would back in the '60s. Capes would be cool; it would be neat if we all started dressing like Flash Gordon characters."

Marcy Heft—Marvel College

"We're going to see a continuation of a few trends. One of the major ones will be the issue of the changing silhouette and a movement towards not as much waist emphasis, going more for comfort and ease. And that's all about demographics, all about baby boomers aging and the fact that waistlines aren't what they used to be. So we're going to see a vertical rectangle silhouette and we'll see knits and separates, which are soft and movable. That's part of the focus or more casual dressing in the workplace.

"There will be lots of diversity too. We'll continue to see wide legs, narrow legs, hemlines anywhere from the ankles up. I think it has to do with the fact that consumers are more sophisticated and we have a much stronger sense of projecting our own image. If you've got a certain population that has that understanding, trying to write recipes or prescriptions for what people will wear is impossible. What you'll do is cover all bases and that's what most designers are doing. They're showing incredible diversity and variety, mixing and playing with African motifs and Oriental embroideries and all of those things. There will be a lot of crossover too. You might wear a tailored jacket, but underneath if you're

going to have a spandex, stretchy top. Men's fashions worn with mini-mini-minis. Lots of that masculine, feminine stuff."

Pamela Bailey—designer and 1998 Canadian Finalist, Snirnoff Fashion Awards

"Fashion will be driven by the move to specialized clothing and lifestyle will become a more important feature. So there'll be career apparel for people who actually work at home. Fashion will meet a greater range of body types. And people are really going to grab a greater understanding of clothing and about how they dress. They're expressing who they are. The cut of clothing will be more streamlined but with lots of details. Fabrics will continue to develop and evolve. As with all things, we're going to see a greater emphasis on sustainability. We're going to see a lot of people looking at the environmental impact of the clothing they're wearing. If that's the case, there'll be a lot of people looking at the environmental impact of the clothing they're wearing. If that's the case, there'll be a lot of people looking at the environmental impact of the clothing they're wearing."

Dar Williams—folk singer

"Fabric will have a more flaxen hue—it won't be bleached as much. Clothes will be more durable and less environmentally damaging. Ideally, I'd like to see fashions that reflect women's bodies—too many men are designing clothes for little boys. More flowing styles will be popular because they will do more than hide the fat; they'll look great on women of generous proportions."

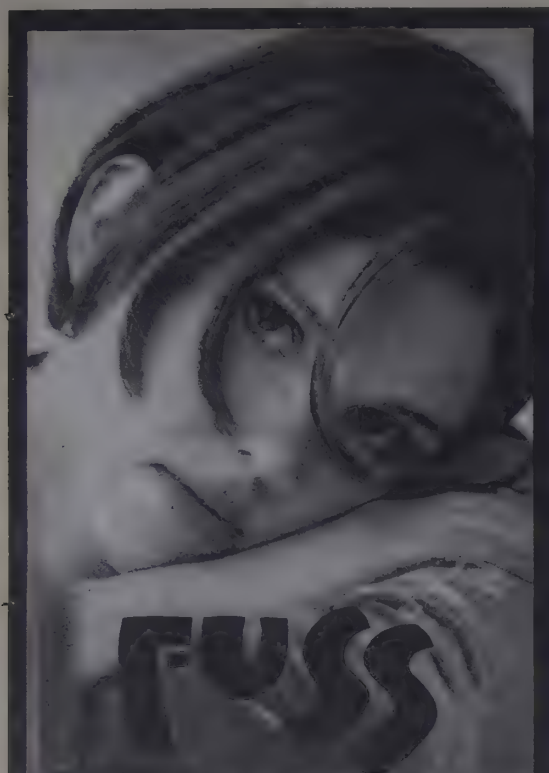
Josh Keller, Edmonton Arts Council

"I could really care less about FASHION."



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Designer tries on costumier hat

All the world's a stage—especially for Stanley Carroll

By
**AUDREY
WEBB**

•THIS fall, local fashion designer Stanley Carroll will be trying on a new hat just for size.

Carroll, who has been clothing Edmontonians for the past 15

costumes style

years, will turn his talents to costume design. His work will be seen in Workshop West's opening production of the 1998-99 season, *Summer People* by Gordon Portman.

The idea of designing costumes is one which Carroll says has intrigued him for some time. "If you practice your craft for a while, you see other people in the same general area and you wonder how they approach their work," he says.

His design proposals have already been approved by the playwright and by Workshop West artistic director David Mann. Carroll will no longer be intrigued—he'll have first-hand knowledge of the process involved in costume design.

"The confines in which you have to work are narrower, or at least different from a fashion designer's point of view," he observes. "As a fashion designer, I

start off with my own vision. I treat clothes as if they are theatre anyhow. The only limitations are how customers will react and what is technically possible to do. With theatre, you're starting with someone else's vision."

Seven characters in search of a designer

Carroll will be responsible for providing the attire for seven characters, who range in age from late 20s to early 60s. Although he rarely gets to know the people who wear his designs, he is becoming very well acquainted with these seven individuals.

"The characters are so well written, it was easy for me to understand who they are and where they come from, which made it a hell of a lot easier for me to figure out what they would wear," says Carroll. "As quirky as these characters are, they're believable people. As a fashion designer, you're a social observer, if not a commentator. It's possible for me to crawl into someone else's skin and understand how they would dress, not necessarily how I would dress them."

This kind of flexibility in thinking has assisted Carroll greatly in his new task. Without such an ability, it's unlikely a cross-over from fashion designer to costume

designer would have been considered a possibility by the artistic staff at Workshop West.

From lawyers to club kids

"I try not to be held hostage by too many rules," says Carroll. "I've always had an eclectic range of customers, from lawyers to club kids. That sort of pliability probably made it easier for David Mann to understand this is something I could do."

Autumn will be a busy time for Carroll—he launches his own line of fallwear three days before *Summer People* opens. Carroll's fashion designs have been critically acclaimed both at home and abroad. Although Carroll is used to having his work gather a lot of attention, he is wary of drawing too much focus during his first venture into the world of theatre design.

"Costumes are not a major starring role," he notes. "They could distract or give people the wrong idea. My primary concern is that it isn't the suit wearing the actor, but rather the actor wearing the suit."

Still, if Carroll's theatre designs cause as much of a stir as his other creations, he'll soon have one more feather to put in his **CAP**.

Everything has its proper place

Chinese art of Feng Shui promotes positive energy

By
**AUDREY
WEBB**

•If your spouse never seems to get up from the couch, you may feel miserable in your current relationship. The true reason for your unhappiness, however, may simply

culture urban life

be that your couch is in the wrong place.

According to the ancient Chinese art of Feng Shui, the placement of household furnishings is crucial to the well-being of the house's occupants. If everything is situated correctly within your home, positive energy will flow properly. Good Feng Shui will be the result, which can provide such benefits as happy relationships, career advancement, good health and prosperity. Bad Feng Shui, however, is caused when negative energies are allowed to flow through your home. Some Feng Shui practitioners believe bad Feng Shui to be responsible for the recent economic turbulence in Hong Kong (since the new bank building was not designed according to good Feng Shui practices) and even the marital discord between Prince Charles and the late Diana, Princess of Wales.

Some bad Feng Shui can be remedied by appropriate place-

ment of bright, colourful, reflective objects, live plants and wind chimes. For example, in her book *The Complete Illustrated Guide to Feng Shui*, Lillian Too recommends that "a display of horses and the color red in the southern corner of the house will invite fame and recognition into your life." Michael So, who practices the art of Feng Shui in Edmonton, cautions against using quick fixes without being well informed about the powers of Feng Shui.

So has been a professional in the field of Feng Shui since 1990; he always offers a thorough investigation of a client's life before making any recommendations. To So, Feng Shui is a form of fortune-telling, which he also practises in the form of palm-reading and drafting of birth charts.

In fact, mapping out a birth chart is So's first step when dealing with a new Feng Shui client. "A life chart shows a person's strengths and weaknesses," says So.

"It can show a person's personality, career fortune, money fortune, relationships, social circles, health and luck." Knowing the likelihood that certain events will occur, So can then use the powers of Feng Shui to assist in making pleasant possibilities reality and preventing the unwanted possibilities.

After familiarizing himself with the client's life chart, So then analyzes the home and business environment of his client. Those spaces are divided into nine sectors, con-

sisting of one neutral zone and eight others labeled according to compass directions. So will enhance the good forces and neutralize the bad forces in areas of the home or office which are believed to correspond with certain ambitions, such as fame, wealth, and happy relationships.

Feng Shui isn't a Band-Aid solution

However, don't expect Feng Shui to instantly transform you from a regular Joe to an overnight celebrity. So frowns upon using Feng Shui to simply enhance one aspect of a client's life.

"I am more concerned with the overall well-being, which includes making a living, good company, and the family bond," says So. "To me, it is wrong to concentrate on one sector and ignore all the rest. There are many wealthy people who are unhappy because they cannot buy happiness."

So acknowledges that grasping the intricacies of Feng Shui can be difficult for those not immersed in Chinese culture. Consequently, during his introductory Feng Shui class at Grant MacEwan this fall, he will lead students through the basic philosophies behind Feng Shui. Intermediate and advanced classes will also be offered for those already acquainted with the **FUNDAMENTALS**.

All dressed up and somewhere to go

What the powers that be will wear to opening night

AUDREY WEBB

As soon as the golden leaves of autumn start to fall, Edmontonians head indoors for a season of great entertainment. For many patrons of the arts, one question

arts fashion style

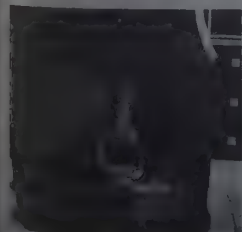
arises time and again throughout the season: whatever shall I wear? *Vue Weekly* asked the artistic and administrative staff of several venues what they plan to wear to the opening event of their company's season. Feel free to follow suit or come up with your own creative solution.



Duncan McIntosh, Citadel Theatre

The first production of the season at the Citadel is *Of Mice And Men*, a play set in the Depression era. Onstage, the actors will be clad in an assortment of dirty duds no audience member would dream of wearing in the elegant setting of the Citadel. "The seats are nice," says artistic director Duncan McIntosh. "Somehow you don't want to smudge them."

For opening night, Duncan plans to sport a grey tweed suit with a silk Hugo Boss polo shirt. Don't feel inhibited if your own wardrobe isn't quite so elegant. At the Citadel this season, "Blue Jean Thursday" will make the most casual of dressers feel right at home.



Bev Semeniuk, Winspeare Centre

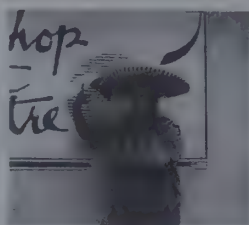
The Edmonton Symphony's season begins at its Winspear home with a September 18 concert featuring classical pianist Jon Kimura Parker. While the orchestra members will be dressed in the traditional formal tuxedos and black gowns, Winspear customer service supervisor Bev Semeniuk will step out from behind her wicket in a '50s prom dress

she purchased in a Queen Street West shop in Toronto. The dress features rows of sequins over cerise tulle—"It's total fantasy, a play dress," says Semeniuk.



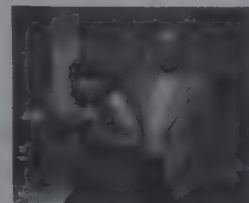
Sandhano Schultze, Northern Light Theatre

At Northern Light Theatre, the season will feature characters who dare to dream. "All the protagonists have a vision, no matter how large or small," says artistic director Sandhano Schultze. "They are all people who dare to step out of the ordinary and aren't satisfied with the accepted." In keeping with the theme, Schultze quietly shuns any pressure to attend a performance in suit and tie, choosing instead to wear black leather pants and a knit pullover in shades of black and white. "I love to wear leather pants," he says. "They're comfortable, easy to take care of, long-lasting, and I find them elegant."



David Mann, Workshop West Theatre

Workshop West Theatre opens its season with a play by local playwright Gordon Portman. *Summer People* takes place at a lakeside cottage, and artistic director David Mann will attend the opening as if he just got up from a lawn chair. Sombrero, sunglasses and Hawaiian shirt all speak of the theatre's casual and fun atmosphere—dress as you dare



Marcia Kash & Ron Ulrich, Mayfield Dinner Theatre

Marcia Kash and Ron Ulrich share

a life and a love of theatre. What the couple does not have in common is a love for shopping; Ulrich, the artistic director of Mayfield Dinner Theatre, is the shopper in the house. He found his beige silk shirt at Sak's in New York and his beige tweed jacket and dark brown trousers at Harry Rosen's. Kash (actor/director/playwright) prefers to browse through the catalogue, and ordered her salmon-coloured silk dress from Victoria's Secret. Her best advice for anyone attending the Mayfield is "make sure your clothing gives you lots of room to eat."



Bradley Moss, Theatre Network

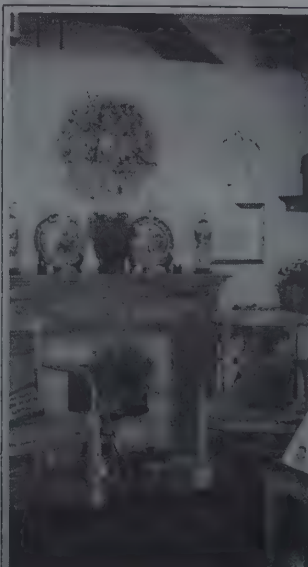
Bradley Moss, interim artistic director at Theatre Network, jokingly refers to the theatre's lineup as "The Butch Season." There are only two roles for women in the season's four comedies, all of which have a "gritty, dark" feel to them, says Moss. Accordingly, he'll be wearing his

favourite black leather jacket with black jeans. Despite the rugged ~~sound~~, it's easy to see Moss isn't really all that tough—what kind of thug would be caught dead in a bright orange shirt?



Elizabeth Whitlock, Edmonton Opera

Edmonton Opera's general manager Elizabeth Whitlock appears on stage at every performance but doesn't sing a note. She greets the audience from the stage and feels most comfortable in an outfit that is "elegant but not overly gushy," she says. "One of the things that we struggle with at the opera is that it's elitist," says Whitlock. "We try to let people know they can come to the opera without being dressed in formal wear." Among Whitlock's favourite outfits is a three-piece crêpe suit by New York designer Criscione. The camisole and pants are very basic, while the jacket features amber buttons.



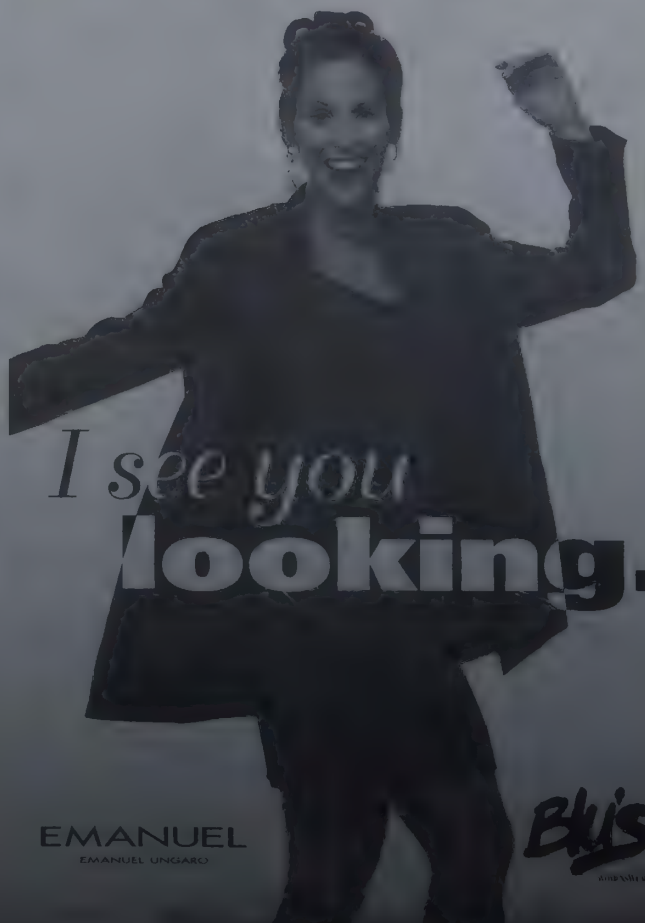
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BLU'S



Men are from Mars, Sianspheric are from Saturn

Silky-smooth trio love their clichés

by DAVID DICENZO

Life can always be summarized with a variety of clichés. Let's try, shall we? How about "less is more?"

Trance cult heroes Sianspheric, will surely find truth in that one. Originally a four-piece, the departure of Paul Sinclair has trimmed down the roster, but the remaining trio (drummer Matt Durant, bassist/vocalist Steve Peruzzi and guitarist Sean Ramsay) have since completed some of their best and most satisfying work to date. *There's Always Someplace You'd Rather Be*, Sian's second full-length CD, is the proof in the pudding (cliché number two).

The new disc certainly follows in the footsteps (number three!) of their debut *Somnium*, a mind-blowing collection of silky-smooth ambient tracks that helped develop their rep as indie groove-meisters.

"Originally, we wanted—it sounds so clichéd [yup, four], to make an album that sounded as if we were playing live," says Ramsay. "*Somnium* was great, but it didn't have the cohesion of a band right in front of you. We recorded the new disc ourselves because producers didn't think we'd be able to do the things we wanted, like miking the drums

with only one microphone. We thought it would sound really cool."

Sonic Unyon supportive

The CD was a long time in the making due to many factors, including a substantial hiatus and the departure of Sinclair. Ramsay says the output slowed because the former bandmate was responsible for a substantial portion of Sian's material, including a lot of *Somnium*. But the three years between releases was no problem at all for the band's label, Hamilton's indie kingpin Sonic Unyon.

"The relationship with Sonic Unyon has been nothing but good the whole time," says Ramsay. "We took a long break and they were saying, 'Cool, take your time.' They were totally interested in quality and not just getting something out."

Since the first CD has moved about 4,000 copies worldwide (Ramsay said he would have been happy with 10), news of *There's Always Someplace You'd Rather Be* is traveling fast (it took a while, but that's six). Sian enjoys a loyal following in somewhat unexpected places, like San Francisco for one. So what exactly is the ringing appeal of three guys from Burlington, Ontario who have a penchant for bizarre, ambient musical creations?

"I'm not sure," says Ramsay. "I think it has to do with the fact that



Sianspheric's *Somnium* sounds with samples

our honesty comes through. Some people have said our music is pretentious. We kinda wank off a bit, but we do, pardon the cliché (lucky seven), put our hearts into it. A band like Radiohead has this honesty and heart in their music. I don't know what it is, but it just comes through. We're just three guys from a small town, making music and doing something we love."

Such love is a necessity considering Sian has never made a penny of profit in their existence. All three members hold day jobs and scramble to change schedules when a tour opportunity arises. But have no fear (that's eight), they don't see the dollars and

cents as big motivation. Making "Saturn music for Saturn people" (now *that's* no cliché!) is. A potential Sianspheric mission statement would read something like this: "This sounds like an after school special, but be yourself (nine for sure)," says Ramsay. "We're proud that we've been able to do this and play weird music. Really, we would all be happy playing in Matt's shed."

Live from Saturn

And on the topic of playing, while most bands try to capture a studio sound in their sets, Sian does the opposite. Their stage is well, the stage. A live show is what truly

disguises this band as only then are they able to capture the precise sound that people have likened to early Pink Floyd. Part of the package (phew, that's 10) is volume, and lots of it.

"I don't think we'll ever be able to entirely capture our live sound on a recording," says Ramsay. "The live show is a totally encompassing experience. Volume has a lot to do with it. I like being loud and taking over the room. It does sort of swell and surround people in the audience. Live is how our music is experienced best."

There it is, right from the horse's mouth. I believe that makes 11.

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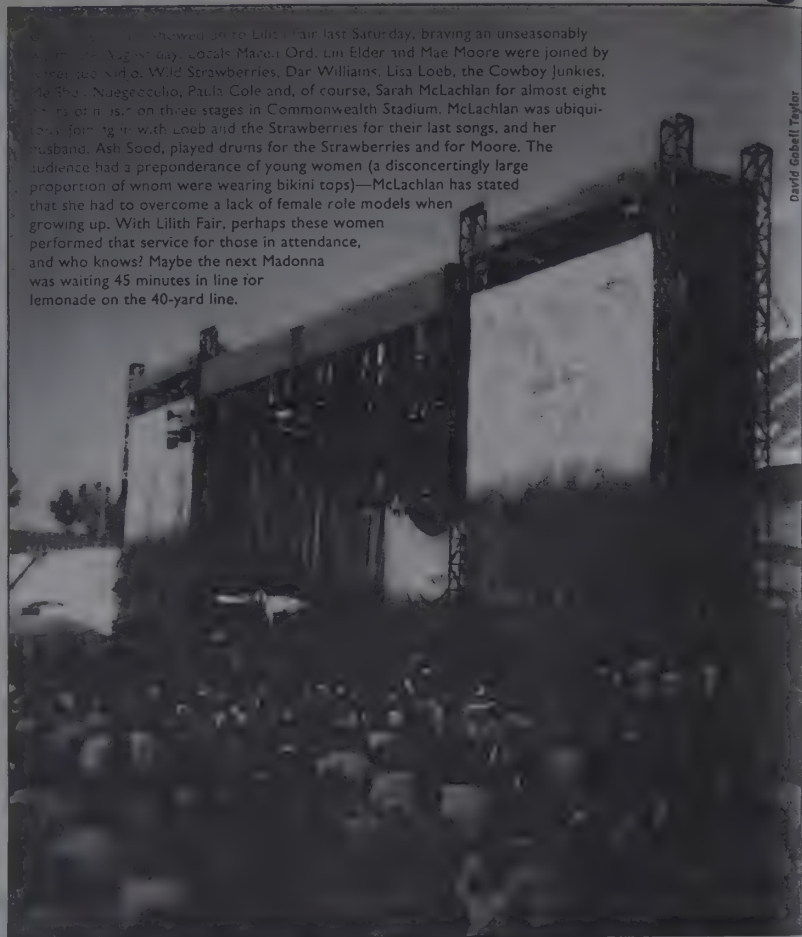
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I am woman, hear me sing

McLachlan joined Lilith Fair last Saturday, braving an unseasonably warm August day. Locals Marion Ord, Lin Elder and Mae Moore were joined by singer Joe King, Wild Strawberries, Dar Williams, Lisa Loeb, the Cowboy Junkies and the Nassegoodie, Paula Cole and, of course, Sarah McLachlan for almost eight hours of music on three stages in Commonwealth Stadium. McLachlan was ubiquitous, performing with Loeb and the Strawberries for their last songs, and her husband, Ash Sood, played drums for the Strawberries and for Moore. The audience had a preponderance of young women (a disconcertingly large proportion of whom were wearing bikini tops)—McLachlan has stated that she had to overcome a lack of female role models when growing up. With Lilith Fair, perhaps these women performed that service for those in attendance, and who knows? Maybe the next Madonna was waiting 45 minutes in line for lemonade on the 40-yard line.



David Gehl Taylor

Joining the voice culture club

Paramjeet Singh has a universal philosophy

By LORRAINE RESSLER

Here in the '90s, it seems like every time we turn around, there's a different new-age holistic treatment du jour. What most of them seem to have in common is the philosophy that both body and soul need to have harmony and balance in order for us to achieve well-being. But that's not a new idea; many of our oldest cultures have known that for millennia.

Next week, Professor Parmjeet Singh is coming to town to conduct a five-day workshop on that very subject. He describes what he does as "voice culture."

"Voice culture is a kind of meditation," says Singh. "It's worship. By using voice culture, you can achieve harmony. High pitches, low pitches and vibrato all play a role. It's a spiritual thing, but it's also very good for your voice. It's good for your concentration—and if you want to, you can use it as an opportunity to talk to your god. And the breathing aspect of voice culture is very good for your health, especially your heart. And you learn good

tuning, too. But anyone can come to the workshop. Some people will be having private lessons, and we will be doing some oil painting and instrument training during the workshop, as well as composing some Indian classical music.

Singh sings gurmata sangeet

"Voice culture is my own creation, over eight to 10 years," says Singh. "I didn't learn this during my university education. Whether or not you sing, this is good for you, like yoga. The verses of the Sikh holy book are based on Indian classical music. So I am using those tunes, but this isn't just Sikh music—it's universal philosophy. We are trying to promote the tradition of Sikh music, called gurbani."

Singh knows what he's talking about. In addition to being a professional singer himself, he has studied Indian, and particularly Sikh classical music his entire life. His father, Kirpal Singh, is a religious singer who greatly influenced him, and today he is very proud to belong to Patiala Gharana, a leading school of music in India. "Maybe I have a very high calibre of academic qualifications,"

tions," says Singh, who has a doctorate in Indian music, "but that's not what matters. It is more important to me that I belong to the Gharana."

Sikh all week

Beginning Monday at Sai Sadan on Whyte Ave, Singh's workshop will run through Saturday, and concludes with a concert that night. His Edmonton run is actually part of a miniature Canadian tour in which he both teaches and performs. "On this trip, we covered Edmonton, Grande Prairie, Winnipeg and Calgary," says Singh. "I have my students with me—we are a group of seven people. One of my students is from Edmonton, and the other five are from India. The instruments we play in the concert are the tabla, a kind of drum; the dillabad, a traditional stringed instrument; the acoustic guitar, played by my student from Edmonton, Brad Bowie; the Spanish guitar; and the tambura and swarmanda, also traditional Indian instruments.

"I have a unique singing style," concludes Singh. "This is a different kind of concert in that I sing a lot of different types of music. People will find a lot of variety in it, and it will all be of a very high calibre."



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SNFU Let's Get It Right The First Time (AQUARIUS)

"You can't please everybody" would probably be the inspirational saying around the SNFU bunker these days. With onetime E-towners Chi Pig (real name: Ken Chin) and Marc Belke (real name: Marc Belke) now the only original members remaining from the five-piece band that originally came together way back in 1984 (Yeah!), the question is "Where to now, Mac?"

Fans who grew up with the weekend rituals at the long-defunct Spartan's Men's Club (the north-end hall that played host to some of the earliest, biggest and most debauched punk shows here in River City) will cringe with the best of them, something along the lines of "Aw, these guys haven't changed one iota in 15 years!"

On the other hand, another section of the old-school's fan base will revere the quartet (Marc's brother, guitarist Brent, recently left the lineup, along with Dave Rees, who played drums on the album) for exactly the same reason. In with this recording stretches out musically as much as any live show the band ever did.

Despite their crazy stage antics (whipped cream pies, sleeping bag-sized containers of popcorn and cheap rubber toy monsters are just a few of the items Chi generously sprinkles over the first three rows at any given show), the band were always basically a pretty tight unit, even if their onstage song arrangements strayed from the meticulous recorded versions.

As for the fence-sitters, here's what we already knew: fans can finally get their hands on a decently recorded "Snafu" gig without risking life and limb trying to sneak recording gear into a place like the Polish Hall. Offering 19 cuts spanning the band's 15-year (again, yeah!) career, this disc is a must-have for anyone into the band, especially since this particular version of the band no longer exists.

P.S.: Once, a long time ago, Chin as he was nicknamed then) told me that "SNFU" stood for "Stupid Name For Us." Truth or fiction? Much like the success or failure of this album itself, you decide.

T.C. Shaw

Incantation Geoglyph: The Very Best of Incantation (UNIVERSAL/COOKING VINYL)

If you were at the Fringe and heard the pan-pipe players down by the market booths, then you have an idea of what Incantation's musical style is. And if you're familiar with movies like *The Mission*, *Willow*, *Legends of the Fall*, *Young Guns* or *Braveheart*, then you have heard some of their work. Geoglyph... brings together many of the group's best-known works on one disc.

Showcased on more than 15 feature-film soundtracks since their inception in 1982, Incantation use pan pipes, whistles, bongos and a variety of other instruments to give a distinct international flavour to their instrumental compositions. The traditional flavour of music from the Andes is felt on most tracks via pan pipes, while more contemporary arrangements give a new dimension to the eclectic range of instruments used (you've never heard a Celtic reel done quite like this).

The liner notes are a real disappointment, though. Nine of the 16 tracks are traditional arrangements, but no explanation of their significance or history is given. Many tracks were used in movies, but no notes identify or expand on these. The liner interior is mostly white space—a mys-

New Sounds

This week's newest discs

tery for a Best-Of CD that should have much to say but doesn't.

In spite of this lack of background on a group that isn't exactly a household name, this is an enjoyable disc. It is definitely not a Zambir, New Age relaxation style of pan pipe music, but a complex, wonderfully composed and tightly performed range of scores. The theme from *The Mission* has been reworked, imparting a new sense of vitality to the piece. And the only track with vocals, "Scarborough Fair," is a lively and melodic rendition of the Simon and Garfunkel classic. If you are a fan of such artists as Ennio Morricone and Ian Anderson or an international music aficionado, this disc has much to offer.

Matt Bromley

XSCAPE Traces of My Lipstick (So So Def/Sony Music)

The first thing that struck me about *Traces of My Lipstick* was that the four femme fatales were fully dressed; actually their last two CDs offer a limited skin show. That says to me that perhaps they can actually sing. It's been my recent experience that when a new crop of girl acts hits the air, the ones who are half-naked can't sing worth shit—they need the partial nudity to distract the listener from this fact—can you say, "Spice Girls?" (Of course, there are exceptions to every rule: Toni Braxton wears next to nothing, but that girl can sing.)

XSCAPE has nice mellow grooves with solid vocals. I can hear my old church choir in the harmonies and melodies these ladies sing—and yes, they can sing. It's the voices that kept me listening, but I was disappointed by the second track, "My Little Secret," about a girl who's proud to be involved with a married man. These tired, old themes that glorify infidelity are out. XSCAPE seems to revel in this naughty relationship—tsk tsk tsk. Women don't admire this kind of foolish behaviour and we certainly don't go around bragging about it.

Alison Crawford

Dario G Sunchyme (Reprise/Warner)

Back in the day, I was 16 years old and working at Domino's Pizza (Hey, we all have to start out somewhere). One night we were killing time by folding pie boxes in the back room. A fellow staff member threw in a cassette (yep, a cassette) by a band called the Information Society. The troop was groovin' to it, but it didn't do anything for me—not nearly enough angst for my tastes at the time. Ten years later, they actually seem pretty funky.

I'm hoping that with the benefit of another 10 years I'll think more of Dario G; if so, here's looking forward to 2008. To say they're a derivative piece of crap would be, well, true. On first listen (and it's unlikely there'll be more), it sounds like some A-Ha cover band jumped on the techno/electronic bandwagon to fuse pop and techno into some new genre—the whole is definitely less than the sum of its parts, as the adage goes.

"Less is more" is the adage Dario G should have heeded. Instead of trying (and failing) to hide their lack of talent by stacking the sounds on high. Beats on some tracks are repeated ad nauseum in truly unimaginative and excruciating ways. Instruments are arranged with no real rhyme or reason.

At least, no rhyme or reason that's apparent to me, maybe if I researched their history and philosophy more. I'd see the light, but I just don't have the stomach to dig through shit.

Generally, a bad review is easier to write than a good one—I'd like to thank Dario G for making this such a breeze.

Maybe they'll get lucky and a talented DJ (and I'm not talking MC Mario) will hear something I don't and remix these sad-ass tracks into something workable; I'm not holding my breath.

Yuri Wuensch

Michaela Foster Marsh Fairy Tales & the Death of Innocence (KAVANAGH MUSIC)

Eleven tracks, 11 ballads—that about sums it up. Actually, Marsh's songwriting skills aren't bad, and the imagery in her lyric-writing is evocative, if a trifle jejune. Her instrumentation is eclectic (including strings—real ones—pipe organ, oboe and tablas), but eclectic isn't necessarily good—she has loudness instead of lushness and scarcity instead of sparsity. What's really disappointing is her voice: breathy, unexpressive, monotonous in timbre—in other words, childlike, which might have seen like a good idea on paper but doesn't make for a full-length CD's listening pleasure. The last song is dedicated to the victims of the 1996 Dunblane massacre—too bad the depth of the subject matter didn't bleed into this facile, faux-poetic song.

Alberto D. Vidigoya

Van Morrison The Philosopher's Stone (POLYGRAM)

Never mind Ol' Glazed Eyes, this here's the real Crooner of the Decade (who doesn't have serious gangster affiliations, that is). The perennially pudgy Irishman hasn't lost too much over some 30-odd years as a performer, partly because he can age gracefully within his oeuvre, and partly because the ovoid vocalist has always been smart enough to know what he can and cannot do.

The Philosopher's Stone is an ambitious collection of previously unreleased tracks spanning over 15 years of Van the Man's career. This seems to be the single, tenuous thread that binds the material together; certainly no other criterion comes to mind.

Among the stronger material offered are Morrison's frequent forays into the white soul, "quarter-to-three" style (typified by the opening cut, "Really Don't Know"); this music, falling somewhere between blues and jazz, is the safest bet for the most satisfying cuts.

Less spectacular are his (just as frequent) trips into the more placid waters of straight-up folk (as in "Wonderful Remark"), especially when it's punctuated by distinctly onanistic [umm... does this reviewer's dictionary have a different definition of "onanistic" than mine?—Ed.] flute playing (read: almost all the time) [oh, I get it—it's one of those metaphor things...—Ed.]. However, such is Morrison's staying power that even when he simply goes through the motions (as in the throwaway "Laughing In The Wind," which can't seem to make up its mind what type of music it's supposed to be), he still comes out smelling like a rose. Occasionally, too, the album gives us a glimpse into the reasons why certain tracks remained unreleased for all this time; a stellar example of such unsuccessful material would be "Try For Sleep" with its disjointed lyrics, not to mention Morrison's unconvincing falsetto (it's really weak, to put it mildly).

Still, as either a thoughtful gift for that special Van-O-Phile in your life, or simply as a decent cross-section of Morrison's body of work, you could do a lot worse (although I generally prefer to steer neophytes to his still-amazing work as lead vocalist in Them).

T.C. Shaw

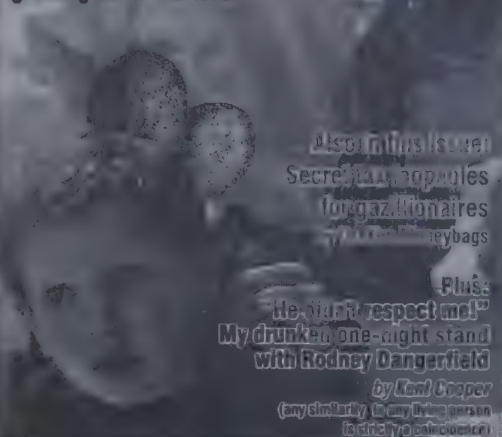
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Melon World

Vol. 1, #11

"All the News (About Melons) That's Fit To Print"

This is Timmy Watson (shown with Dr. Ken Moneybags). In this issue, read all about Timmy's battle with giant melon-shaped tumors growing out of his head.



Also in this issue:
Secret... apples
for gazillionaires
...moneybags

Plus:
He didn't respect me!
My drunken one-night stand
with Rodney Dangerfield

by Kent Cooper
(any similarity to any living person
is purely coincidental)

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Mensonge Variations

WIREN'S FAVE PICK:
Jordan Cook
at Cockeyed Gallery

Monday

WIREN'S FAVE PICK:
Jordan Cook
at Cockeyed Gallery

Tuesday

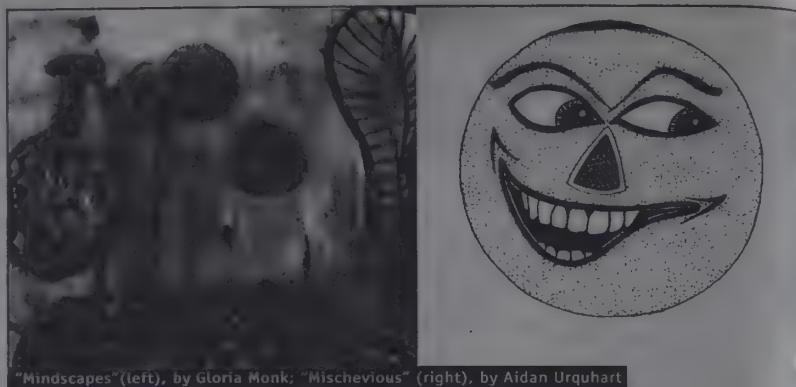
WIREN'S FAVE PICK:
Jordan Cook
at Cockeyed Gallery

Wednesday

WIREN'S FAVE PICK:
Jordan Cook
at Cockeyed Gallery

Weeknights on News@Night
very independent

Don't worry, have various emotions



"Mindscapes" (left), by Gloria Monk; "Mischievous" (right), by Aidan Urquhart

Harcourt House exhibits show happiness and strangeness

By MAGHARITA REGHELINI

Remember that ubiquitous '60s happy face? Of course you do—how could you forget, with the booming retro scene ever to remind us.

But what if it weren't a "happy" face? What if it were sad, angry, frightened or confused? Would we recognize its mood and connect with it on a visceral level, as we do with the famous smiling version?

That's what artist Aidan Urquhart wants people to discover. In *Fun With Physiognomy* exhibit at Harcourt House, the face of all variants of human emotion are rendered in a familiar yellow, cartoon form. Referencing Charles Le Brun's study of facial features, Urquhart presents the gamut of feelings behind our expressions and labels them for easy identification. Some of the emotional spheres are immediately recognizable: "aggressive," "bored," "guilty," "miserable," "withdrawn" and "mischievous" are countenances we would be able to pick out on any stranger. Some, such as "innocent," "demure" and "thoughtful," are more vague, and a few faces displayed are more behavioral flags than emotion, e.g. "hung over," "caves-dropping" and "cold."

Examining the 70 images in this psychological mood chart, it becomes apparent that the strongest emotions offer the most obvious physical manifestations. Still, the subtleties of facial expression provide proof that the human animal is as complex as the weave of muscles beneath its skin. A slight lift of one eyebrow, the squint of two eyes and the curl of a lip in

different combinations can mean a drastic change in emotion. Urquhart's manipulation of these features shows a firm grasp of their source emotions and is an interesting study, but what's revealing about this exhibit is its interactive component.

Urquhart provides black-and-white photocopies of his expressions for spectators to colour and manipulate as they see fit, then invites them to pin them up as part of the show. It's these public additions that are more telling than the original artwork. One person's offering noted that "sorrowful" and "withdrawn" people need love too; another charged that "innocent" is guilty, guilty, guilty, while someone saw "negative emotion" as the devil.

Big face, no emotion

Standing out in this sea of faces is a giant banner on the main wall of the gallery. A larger-than-life representation of "the face," shown with an odd, strung-together body, jumps off the canvas with a monstrous presence. What's unusual, considering the rest of the exhibit, is its almost expressionless face, giving the face a decidedly creepy mein.

It's somewhat like anticipating a jack-in-the-box. In your mind, you can imagine eerie wind-up tin music clicking away. Apprehension overtakes you. You get the feeling that at any moment Urquhart could adopt one of the more freaky faces from his arsenal of expressions. Is this what we look like to people when our expressions are hidden—unknown, as scary as a monster? If so, it might be best if we, like the song says, just put on a happy face.

Speaking of hidden realms, Harcourt House offers another exhibit in its front Room. *Mindscapes*, an exhibit by Edmonton artist Gloria Mok, displays a series of paintings titled *Land-*

scapes of the Mind. Culling images from industrial sites and microscopic organisms, Mok has created imaginary landscapes that have an otherworldly quality.

Art is full of life—and we mean it

Mok welcomes the viewer into her creative process, displaying some of the objects and pictures that inspired her work. Moving through the collection of paintings, we can leap between the parallel universes of reality and her imaginary world. The collage depicted as "Life Forms" is filled with the delicate and strangely beautiful shapes we remember from biology class—parametia, protozoa, amoebae. DNA strands and viruses swim in fluid colours. Frond-like plants and seeded spores stand like skeletons next to the frames of geodesic forms. In combination, all things familiar coexist to create something that, through its juxtaposed familiarity, approaches the alien.

At the other end of the visual scale is a collage titled "Leaves." This collection of paintings is ugly—which is not to say it isn't wonderful. It is a powerful series—in the dark smears of muddy green, brown and black, you get a sense of decay, appearing as the sprawling vegetation of a lost and rotting jungle. Where Mok's imagery in this piece sprang from is unknown—it doesn't appear to be anywhere in the photos and objects displayed in the gallery.

"Organic Matter," the third collage in this exhibit, is ironically lifeless—between the two other landscapes, it stands barren and emotionless. That could be the point Mok is trying to make, or it could just be a failure of the paintings. In this foreign world of *Mindscapes*, it's hard to map out an answer.

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LYING THROUGH THEIR FEET

In *Mensonge Variations*, Sylvain Émard & co. seek out the true essence of dance

By ALEXANDRA ROMANOW

Why do we need to distort reality in order to understand it better? That is the question choreographer Sylvain Émard is asking himself and the audience in his latest offering, *Mensonge Variations*. Presented by the Brian Webb Dance Company, the piece is making its world premiere this weekend.

One of Canada's most celebrated dancesmiths, Émard is a careful creator who nurtures his work with great intelligence and sensitivity to movement, preferring to explore the true essence of dance and leaving narrative by the wayside. He founded Sylvain Émard Danse in 1986, and since then, the company has performed across Canada and around the world to universal acclaim. His powerful style won Émard the Jacqueline Lemieux Awards from the Canada Council in 1991 and the prestigious Jean A. Chalmers Award for Choreography in 1996.

"The word 'mensonge' means a lie," he explains, "and I am using this title as a description as I question the use of dance and performing in our quest to better understand our reality. We listen to music to enrich our comprehension and understanding of life, yet what music offers is actually distorted and false. This idea is what pushes me to create and I now realize that, through all my work, I'm actually trying to say the same thing over and over again—that is why I've used the singular for my title, as I am saying the same lie over and over as I try to understand my reality."

TITLE BELIES CHOREOGRAPHER'S HONESTY

Ironically, Émard is one choreographer who is noted for his absolute honesty of movement and lack of the unnecessary. Not that he is a minimalist, for his choreography offers dancers a profound challenge in mastering his use of extremes, swinging the body from deep

relaxation to the gravity-defying.

"I'm really inspired by the dancers I choose to work with," says Émard. "They are some of the best dancers in Canada and I am very happy to have the opportunity to work with such powerful and generous artists. I really try to utilize each of their unique abilities to the fullest. When I create a new work, it is truly a collaboration, as the dancers and I try to master my work together. My movement is very detailed and complex to master but I don't want the complexity to upstage the dance—to do that, the dancer must transcend the choreographer's complexity."

Mensonge Variations features seven dancers who will be performing full out, an all-too-rare occurrence in much of contemporary dance it seems.

Keep your eyes open for Blair Neufeld, who received his early training at Grant Mac-

of the project," says Émard. "Then they go away and come back with sketches they've made and we work from there. For me, it's very important that all of the designers are there from the beginning, especially the set designer. I utilize the sets as a whole in my work; they aren't merely a beautiful background. I need to see what the set designer gets from my choreography and what possibilities I can see from the set."

THEATRE ACCESS A TRUE LUXURY

For the past four weeks, Émard and company have been in Edmonton, teaching the Grant MacEwan dance program's summer school and working on *Mensonge Variations*. A whole month to immerse himself in his work was a true luxury for Émard. Due to

work and experiment in the John L. Haas Theatre during the past month

"To have four weeks in a theatre is extremely rare," he says. "The creation of dance is very different from that of theatre. A show is really there after about 50 performances, but you often only have two days in the theatre, so you often realize that what you've got is not necessarily what you really wanted. I had an opportunity in Montreal to work on a piece in a theatre for a month, and it makes a big difference, as you have time to adjust."

While most people would kill to get out of Edmonton to hang out in Montreal, Émard and company were thrilled to pack up and head west. The move to a new city allowed them to totally immerse themselves in *Mensonge Variations*, working morning, night and weekends without the distraction of friends, family or household chores.

"The process was much more efficient," he emphasizes.



Ewan's dance program and got his professional start right here in Edmonton.

In addition to working with his dancers, Émard has brought set designer Richard Lacroix, costume designer Angelo Barsetti and composer Bertrand Chénier in from the very beginning. From their initial discussions to the creation of various prototypes, each is intricately involved, working with Émard to shape the entire creation.

"We talk a lot at the beginning

budget constraints, dance companies usually have access to the theatre only the day before the show goes up. Any problems with lighting or sets must be dealt with quickly and creatively—in other words, extreme crisis management. Having started his career as an actor and a director in theatre, Émard welcomed the chance to

"The Brian Webb Dance Company is doing a great job of supporting new dance. Right now, they are one of the most active presenters of contemporary dance in the country."

The two companies have had an on-going relationship for the past few years. Five years ago, audiences left the John L. Haas Theatre knocked out by Émard's *Terrains vagues*. "Our company has never received such strong feedback from the audience as we

did from *Terrains vagues*," remarks Brian Webb. "Dancegoers remarked that they had never experienced anything so moving, so complete. I remember painter David Cantine coming out of the theatre overwhelmed and exclaiming, 'It's a masterpiece, a masterpiece!'"

Obviously, an evening with Sylvain Émard Danse is not your average night of contemporary dance. The collaboration between the various artists succeeds in creating an alternate universe that draws the audience in. So universal is the effect that the reaction from audiences across the country is very similar

CONTEMPORARY, BUT EASY TO RELATE TO

"I like to think that I have succeeded in communicating something universal when I receive a consistent reaction," says Émard. "It's interesting that the more personal and specific you get, the greater is the opportunity to reach different people. The one thing I wish for the audience is that they don't think too much when they watch my work. I find that a lot of people aren't sure how to relate to contemporary dance. When people decide to come to a show, they're willing to relate, and I think the disposition of the audience may be imprinted with a more traditional idea of how to relate to dance and comprehend it, like they do with a story ballet. People are happy when they feel they understand, because no one wants to feel stupid. I think folk dance is perhaps the closest form of dance to what I'm trying to do, because there's no story and the emphasis is on space organization and rhythm. People find that easy to relate to."

As for Émard, he is more than happy with the thought that the truth may be out there but he'll probably never find it. For him, the process of creating is always exciting. Chipping away bit by bit, Émard is constantly striving to distill his work into its true essence.

"The one question I'm constantly grappling with is, What is dance's place? What can dance tell us? Dance is not a bad copy of a video game. I consider dance to be the last anchor we have with our own human reality, because it is so basic. More and more, everything we do happens above the shoulders. As a dancer, I believe in the intelligence that goes through the whole body. That is what dance is to me."



T.A.L.E.S. festival goes beyond the same old story

String and healing components no tall tale

By CHRIS TENOVE

A friend of mine has me convinced that he once climbed a mountain in New Zealand with a complete stranger, narrowly avoided an avalanche on the summit and then wandered for two days in the snowy wilderness without food. At last, finding an old logger's trail that led back to town, my friend marched past a strip of restaurants and straight into a pub for a couple of pints of Guinness.

To this day, I have no idea where truth ended and fiction began.

According to Merle Harris, the co-coordinator of this year's sto-

rytelling festival at Fort Edmonton, a large factor in the success of a story is playing to the interests—and, in my case, the gullibility—of an audience.

"We all tell stories," Harris says. "You tell about your day at work or you tell something that's basically true, but you make it a little bit more interesting."

storytelling

PRIVILE

T.A.L.E.S.
Storytelling Festival
• Fort Edmonton Park
• Sept. 6-7

"Our stories are from memory, but not memorized. There's variation. A lot comes from the audience—if there's something they're really enjoying then you drag it out, or if it's something that hasn't clicked then you move on quickly."

The art of gauging an audience is not all you'll witness at the 10th annual festival, sponsored by The Alberta League Encouraging Storytelling (T.A.L.E.S.)—the event will be headlined by two feature performers who explore unexpected avenues of their craft.

The cat's in the cradle and the silver spoon

Camilla Gryski is a published author who specializes in the use of string games to accompany her story-telling. From my memories of baby-sitting, that means tying the hyperactive and insurgent brats down so they'll hold still for their bedtime stories.

But according to Harris, many cultures have a tradition of linking the sound of the story to a tactile component. "The Inuit in particular used string a lot," says Harris. "They would use sinew. And in Africa they would tie long grasses together. There are stories connected with the strings that can be traced back a long time."

Sinew, heh? Very clever. In my baby-sitting days, when common twine wasn't available, I had to get creative with Lego and pink skipping ropes.

According to Gryski, string

games not only helped generations pass down their oral traditions, they were also important for cultivating manual dexterity. Fishing cultures such as the Inuit of Pond Inlet, Baffin Island depended on limber fingers for making nets.

And yes, cat's cradle is undoubtedly the most popular of string games for North American children. What's more, Gryski confirmed my suspicions of a dark side to a game which, in my school at least, was the rite of passage for entry into a clique of highly secretive and mysterious nine-year-olds.

According to some cultures, a cat's cradle devotee must construct a special string figure for protection from the "spirit of cat's cradles." If the correct figure isn't made, this malicious power will swoop down and carry off any person making string figures at night when they should be sleeping.

As long as you have your health

While Gryski's workshop will teach participants to get their fingers working, Allison Cox focuses on the benefits of storytelling for the whole body. Cox is a health educator from Tacoma, Washington who considers storytelling an effective tool for health professionals.

"When you tell someone a story, you're giving them ideas and advice that they can dip into and take what they need," explains Harris. "You're not forcing them to come to any conclusions, but you're giving them the ammunition to work with."

In addition to the two feature speakers, local storytellers will weave their tales at four different stages. And while a few of the sessions will be aimed at children, most are designed to appeal to adult audiences as well.

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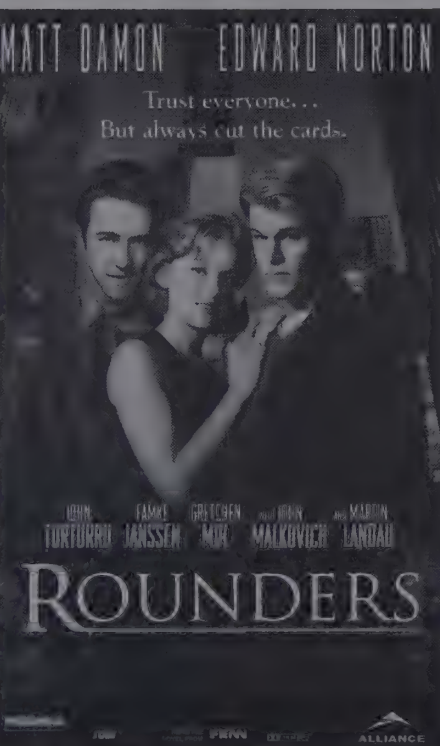
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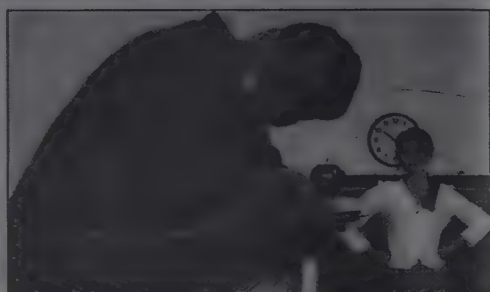
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Making the Grade



By DAVID DICENZO

If YOU EVER look up *Billy Madison* in a movie-rental guide, you'll see a single lonely star beside the title.

That decision was undoubtedly made by the same pitiful critics who found *Titanic* to be a benchmark masterpiece in the annals of American film-making.

Let's put this all in perspective. Adam Sandler and his brand of humour are definitely lowbrow, yet the SNL alumnus has this uncanny ability to so accurately portray his generation (albeit with a surreal slant) that you'll watch his movies over and over. *Billy Madison* is one of those movies.

In a nutshell, the story is about Billy (Sandler), the son of a millionaire hotel mogul, and his father, who is skeptical about passing his fortune on to the moronic heir. Billy spends his days getting wasted by the pool with his slacker buddies, but when his father threatens to appoint a sycophantic employee as head of his hotel chain, Billy has to think fast—a difficult task, to say the least. His solution is to repeat every grade in school, from one to 12, and show his father he's worthy of running Madison Hotels.

This is Sandler at his ad-libbing best. If you pay close attention to the dialogue, you almost get the feeling he approaches each scene with this loose idea of what he'll say, and when the camera starts, he'll simply see where it goes. There's something entirely natural about it, however far-

fetched and bizarre the happenings may be. Sandler has a love of the surreal and it's more evident in *Billy Madison* than in any of his movies.

Cases in point: the imaginary penguin that seems to be a big thorn in Billy's side, his penchant for speaking gibberish and the budding serial killer played by the incredible Steve Buscemi (who can single-handedly make any movie worth a look). The characters are all too extremely diverse to describe in such a small space, so just rent the movie and see why Sandler, who also wrote the script, is the comedic genius that no one but me seems to recognize.

Mmm... acting

Billy Madison is like a big pot of cinematic gumbo. Throw in some physical gags, a lot of nostalgia, generous helpings of base, well-written humour and finish off with solid acting. In the end, the dish kicks serious ass. Of note: the late Chris Farley manages one of the movie's best performances as an incredibly seedy and disturbed school bus driver. It's a far cry from the good but stereotypical lunkhead roles he has in *Tammy Boy* and *Black Sheep*.

Adam Sandler is a product of the '70s and '80s—the decades are smeared across all of his work, and it's damn funny. Trust me: rent *Billy Madison* and become a devotee, 'cause I'm getting lonely in this fan club of one.

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FILM

Three's not a crowd for Lymon

Why Do Fools Fall
in Love a well-
directed biopic

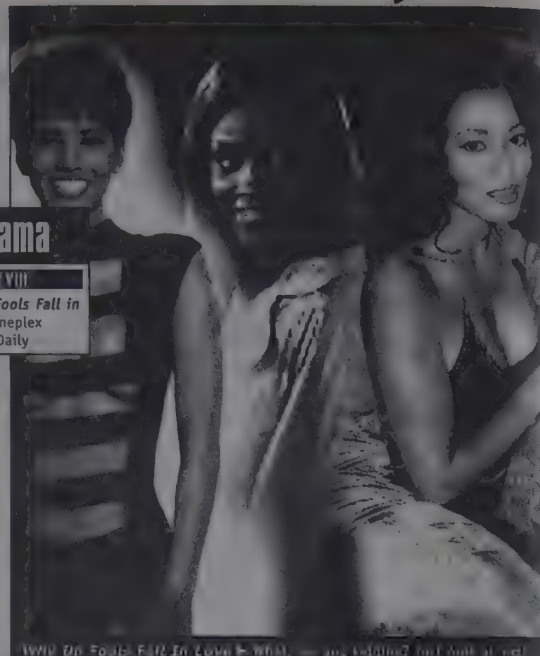
By NICOLA SIMPSON

After seeing this film, it's hard to figure out why anyone would be fool enough to fall in love with '50s pop sensation Frankie Lymon, much less marry him. But the three very different women who did so in real life had a lot to gain from his life, like love, and even more to gain from his death: money. In order to benefit from Frankie's royalties, Zola Taylor Lymon, Elizabeth Waters Lymon and Emira Eagle Lymon have to prove who was married to him first. The question that the movie doesn't adequately answer, however, is why.

Biopics are often hit-or-miss ventures, usually ending up as either shallow, gilded memories of someone better left in ignominious oblivion or a complex and fascinating look at what made that person worth writing about. *Why Do Fools Fall in Love* is a strange combination of the two extremes—an engaging story about a man who existed in purgatory even before his death in the late 1960s. Much of the credit for his resuscitation on film goes to director Gregory Nava (*Selena*), who mastered three-part storytelling with the breakout hit *My Family/My Familia*—the technique works well here.

Frankie goes to Halle-wood

Larenz Tate's (*The Postman*) Frankie is appealingly dislikable, if superficially developed and unsympathetic. With a voice like Michael Jackson and moves like Elvis Presley, Frankie Lymon and the Teenagers shot up the charts with bubble-gum tunes like "Why Do Fools Fall in Love." When he was on top, he fell in love with the sole female member of the Platters, Zola Taylor (played by Halle



drama

Why Do Fools Fall in
Love • Cineplex
Odeon • Daily

Berry, Bulworth). Berry is less than riveting here, but becomes more interesting towards the end of the movie (and, thus, the end of her relationship with Frankie).

Frankie's meteoric rise in the record business was followed by an equally fast plunge into obscurity and drugs. When he met Elizabeth Waters, he was a heroin addict and trying desperately to keep his career going. Vivica A. Fox (*Soul Food*) and the ill-fated sitcom *Getting Personal* is the standout of this picture—brusque, practical, sympathetic and funny. What she lacked in depth in pictures like *Independence Day*, she makes up for here in resonance and intestinal fortitude. The weakest link in this bridal chain is Lela Rochon (*The Big Hit*) as soft-spoken Southern schoolmarm Emira Eagle. This puzzling relationship is, as in life, glossed over hurriedly in the movie, seeming almost tacked on.

Wake me up before you... too late

Director Nava avoids shellacking the movie with the preternatural power of '50s hair spray with some ingenious and dynamic camera moves and some effective drug-induced hazy shots in Frankie's P.O.V. The recreation of the '50s, '60s and '80s is stunningly detailed, from shag carpets and industrial-strength brasieres to the awful sick feeling in your stomach when you remember the sheer amount of hair gel used in that brief golden age before the breakup of Wham!

As was pointed out to Frankie when he was trying to resurrect his career, "Doo-wop is out. The Beatles stomped it out, Motown kicked it out and Jimi Hendrix took it to another place." Hopefully the same won't ring true for musical biopics like this one.

CINEMARK THEATRES

\$1.50 ALL SHOWS BEFORE 6 PM

\$2.00 SHOWS AFTER 6 PM

\$1.00 ALL DAY TUESDAY!

\$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

MOVIES 12
130 AVE.-50TH STREET 472-9779

Showtimes effective FRI, SEPTEMBER 4 - THU, SEPTEMBER 10, 1998.
Fri - Mon doors open at 10:45 am and Tues - Thurs doors open at 1:45 pm

THE HORSE WHISPERER PG
(Ultra Stereo) Some coarse language. 12:05 pm show only Fri to Mon.
12:50 2:30 5:00 7:30 10:00 PM
BASKETBALL MA
(Ultra Stereo) Coarse language. 11:30 am show only Fri to Mon only.
11:30 2:00 4:15 6:45 9:30 PM
THE TRUMAN SHOW PG
(Ultra Stereo) Some coarse language. 11:40 show only Fri to Mon.
11:40 AM 2:10 5:00 7:40 9:35 PM
DISTURBING BEHAVIOR MA
(Ultra Stereo) 12:40 pm shows only Fri to Mon.
11:40 AM 2:45 4:50 7:00 9:05 PM
DOCTOR DOLITTLE PG
(Ultra Stereo) 1:00 am + 1:00 pm shows only Fri to Mon.
11:40 AM 1:00 5:05 7:10 9:15 PM
GOOZILLA PG
(Dolby Digital) Frightening scenes. 1:00 pm show only Fri to Mon.
1:00 3:55 6:55 10:05 PM

THE HORSE WHISPERER PG
(Ultra Stereo) 12:50 pm shows only Fri to Mon.
12:50 2:30 5:00 7:30 10:00 PM
THE TRUMAN SHOW PG
(Ultra Stereo) 12:00 pm shows only Fri to Mon.
12:00 2:30 5:00 7:30 10:00 PM
THE X-FILES PG
(Ultra Stereo) Frightening scenes. 11:15 am shows only Fri to Mon.
11:15 AM 2:00 4:45 7:25 10:10 PM

CINEMA CITY 12
3633-99 STREET 463-5481

Showtimes effective FRI, SEPTEMBER 4 - THU, SEPTEMBER 10, 1998.
OPEN DAILY AT 12:50

MULAN G
Fri-Mon 11:15
Daily 1:15 3:15 5:15 7:15 Midnight Sat only 9:15
THE TRUMAN SHOW PG
Fri-Mon 11:35
Daily 1:50 4:20 7:00 9:20
Midnight Sat Only.
BASKETBALL MA
Coarse language. Fri-Mon 11:15 Daily 12:30 3:15 5:10
MADLINE G
Daily 7:10 9:40 Midnight Sat only 12:00
CITY OF ANGELS PG
Daily 7:10 9:40 PM Midnight SAT only 12:00 PM
GODZILLA PG
Daily 1:00 3:50 6:40 9:25 Midnight SAT only 12:30. Frightening scenes.
DR. DOLITTLE PG
Fri-Mon 11:20 Daily 1:25 3:20 5:15 7:15 9:30 Midnight SAT only 11:45 PM.

SIX DAYS SEVEN NIGHTS PG
Fri-Mon 11:50
Daily 1:45 4:35 7:05 9:55 Midnight SAT only 12:10 AM. Some coarse language.
DISTURBING BEHAVIOR MA
Fri-Mon 11:35 Daily 1:30 3:25 5:20 7:25 9:40 Midnight SAT only 11:50 PM.
THE X-FILES PG
Fri-Mon 11:10 Daily 1:45 4:15 6:55 9:50
Midnight SAT only 12:25. Frightening scenes.
THE HORSE WHISPERER PG
Fri-Mon 11:30 AM Daily 2:45 6:20 9:25 PM
TITANIC PG
Fri-Mon 12:10 Daily 3:55 7:50 PM Midnight SAT only 11:30 PM. Not suitable for younger children.
A PERFECT MURDER MA
Daily 4:45 10:05 Midnight SAT only 12:30
DEEP IMPACT PG
Fri-Mon 11:45 Daily 2:15 7:30 PM
Midnight SAT only 11:55 PM.
Some coarse language.

FAMOUS PLAYERS

\$5.00 MATINEES DAILY!
(AT PARTICIPATING THEATRES)

1st PERFORMANCE PRIOR TO 1:00 PM
EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

Showtimes effective: FRI, September 4-THU, September 10, 1998.

PARAMOUNT THX

10233 Jasper Ave. 438-1307
TITANIC (Discount) (PG) Fri Fri Tue Wed
Thu 7:00 Sat Sun Mon 2:00 7:00 PM. Not suitable for
under-12s.
WESTMONT CTR.
111 Ave. & Groat Rd. 455-8726

\$6.50 GENERAL ADMISSION
\$3.00 CHILDREN
& GOLDEN AGE
\$4.00 TUESDAY & MATINEES

DR. TRUMAN (PG) / **DEEP IMPACT** (PG)
Coarse language. Fri Tue Wed Thu 7:00 9:55
Sat Sun Mon 1:00 3:55 7:00 9:55 Sat Sun 3:55 9:55
PM. Not suitable for younger children.
SIMON BIRCH (PG) (PG) Sat Sun 7:00 PM
HASK OF ZOMBIES (PG) (PG) Sat Sun 7:00 PM
11:05 Sat Sun Mon 3:45 7:10 9:05 PM. Not suitable for
younger children.
SHAKE EYES (14A) Fri Tue Wed Thu 7:30 9:45 Sat
Sun 1:00 3:10 5:20 7:30 9:45 PM.

WESTMALL
West Edmonton Mall 444-1342
ARMAGEDDON (PG) Fri Tue Wed Thu 7:00 10:00
Sat Sun Mon 1:00 4:00 7:00 10:00 PM. Not suitable for
younger children.
AIR BUD: GOLDEN RECEIVER (G) Sat Sun Mon
1:30 PM
DEAD MAN ON CAMPUS (14A) Fri Tue Wed Thu
7:15 9:30 Sat Sun Mon 3:20 7:35 9:30 PM. Coarse
language.
NEGOTIATOR (14A) Coarse language. Fri Tue Wed
Thu 9:45 Sat Sun Mon 3:20 7:45 PM.

WHY DO FOOLS FALL IN LOVE (14A) Fri Tue
Wed Thu 7:30 PM Sat Sun 1:10 7:30 PM
SHAKE EYES (14A) Fri Tue Wed Thu 7:30 9:50 Sat
Sun 1:30 3:40 7:30 9:50 PM
PARENT TRAP (G) Fri Tue Wed Thu 7:30 9:50 Sat
Sun 1:30 3:40 7:30 9:50 PM
VIRGINIA SLIMS ACCELS (PG) * Fri Tue Wed Thu
11:00 PM

GATEWAY 8
29th Ave. & Calgary Trail 436-6977
SPECIAL SAVINGS - \$4.00
MATINEES BEFORE 1:00 PM

SAVING PRIVATE RYAN (14A) 1:10 4:30
8:15 PM. Graphic war violence.
54 (14A)* 3:30 3:30 7:30 10:00 PM
Some coarse language.
NEGOTIATOR (14A) Coarse language
1:15 4:10 7:40 9:45 PM
ARMAGEDDON (PG) Fri Sat Mon Tue Wed Thu
1:00 3:50 6:45 9:35 Sat Sun 1:00 3:50 9:35 PM
Not suitable for younger children.
SIMON BIRCH (PG) (PG)
* Sat 7:00 PM
PARENT TRAP (G) * 1:50 4:20 6:50 PM
WHY DO FOOLS FALL IN LOVE (14A)
* 9:15 PM
AIR BUD 2: GOLDEN RECEIVER (G)
1:30 PM
DEAD MAN ON CAMPUS (14A)
3:20 7:00 10:10 PM Coarse language.
SHAKE EYES (14A)
* 2:00 4:40 7:45 10:15 PM

Check out our web page at: WWW.CINEMARK.COM

a MINUTE at the MOVIES by Todd James

BLADE Good vampire movies are hard to come by; ones that incorporate martial arts are even rarer. But this action-packed, fang-filled adventure should give action and gore lovers more than their money's worth. Wesley Snipes stars as Blade, a part-human, part-bloodsucking superhero pulled right from the pages of Marvel Comics. Blade, with help from a weapons expert friend (Kris Kristofferson) and a beautiful doctor, is on a mission to destroy as many "vampire heads" as possible. Blade is losing his battle with the dark side, and ever-increasing amounts of a powerful antidote barely prevent him from becoming what he hates the most. Stephen Dorff plays Frost, the leader of a powerful and expanding group of vampires leading a charge against the old guard with a plan to resurrect a blood god who would forever doom humans to a life of servitude. It's a lengthy and overly complicated story when you consider blood, gore and plenty of action is all fans of this material are really after. But there are some nice touches to these characters, and since it's highly likely that sequels will follow, the added depth to the script is welcome. Snipes plays his part with pure machismo but Dorff manages to give this fanged villain some genuinely terrifying qualities. **★★★★**

DANCE WITH ME Heap on the salsa for this light-as-air but spicy dance number that stars Vanessa Williams and Chayanne, a Latin American superstar essentially unknown here. He plays Rafael, a Cuban immigrant in Texas who lands a job at a run-down dance studio owned by Kris Kristofferson, who plays an unlikely former cha-cha man. Rafael attempts to do the two-step with Williams, an emotionally damaged instructor hoping to reclaim her standing as a professional ballroom competitor. It's as predictable as the foxtrot, but this glitzy fluff piece from director Randa Haines has enough fancy footwork and good old-fashioned romance to keep things stepping lively. The comedy is light, helped along by a cast that includes Joan Plowright, and there's no denying Williams and Chayanne sizzle to the rhythm of this latin beat. **★★★**

DEAD MAN ON CAMPUS Scoff all you want at the thought of MTV driving head first into the feature-film business, but they do know how to hit their target audience—just ask Beavis and Butt-head. *Dead Man on Campus* is more silliness and gutter humour aimed at a mostly male audience about to either start college, finish high school or just venture into the fast-food industry. It isn't pretty or particularly clever, but this brain-dead comedy knows exactly who its fans are. Two college kids are thrown together in a frat house—one is a bong-worshipping bonehead, the other a promising med student on a scholarship whose study habits are ruined by too many hits of his buddy's new elixir. They find themselves in real danger of getting booted out of school—what luck when they discover a little-known clause that grants straight A's to any poor student who loses a roommate to suicide. Thus begins the quest for the right man with the perfect self-destructive tendencies. The plan is to co-habitate and drive the poor sap over the edge, guaranteeing a glowing report card and a free ride through college. You can guess the rest, and yes it's dumb, but just picture Beavis and Butt-head and you'll be fine. **★★★**

54 Surely there was more to the infamous Club 54 that defined the disco era. This tepid offering, which plays more like a made-for-TV movie, doesn't exactly make one pine for the pre-AIDS era when sex, drugs and thumpity-thump disco beats were at one within the confines of New York's most notorious nightclub. Ryan Phillippe plays Shane O'Shea, a 19-year-old kid from Jersey, whose svelte physique captures the eye of club impresario Steve Rubell (Mike Myers) and lands him a job behind the fabled bar. Shane enters a close, family-like relationship with other club employees, played by Salma Hayek and Breckin Meyer, two dreamers with visions of becoming disco divas with pockets full of drug money. Neve Campbell plays a minor soap star and frequent 54 guest who begins mildly flirting with Shane. As promising and compelling as this setting could have been, it's simply disappointing. Little of the raw sexual power, drugs and celebrities that made Studio 54 a symbol of decadence are evident. The performance from Phillippe

is shallow, and Myers, in his first serious role, comes across as a caricature with annoying affectations, including a cartoonish giggle and gag teeth(!). In his first feature film, writer/director Mark Christopher shows too much reverence for Rubell's dream of selling happiness for a \$20 cover charge; he never exposes the grit behind the glitter. **★★**

STRIKE It's a large dose of girl power that predates the Spice Girls by about 25 years. Set in 1963, *Strike* takes us to Miss Goddard's, an all-girls' school run by a tough but fair headmistress (Lynn Redgrave) and inhabited by young girls who know their worth and are determined to live up to their potential. At the core of the story is a savvy and irreverent group of outsiders who call themselves the Daughters of the American Ravioli. The group includes Kirsten Dunst and Gaby Hoffman, and when news is leaked of an imminent merger with a boys' school, the two lead the daughters in undermining the plan, so the girls of Miss Goddard's don't become slaves to the opposite sex. These aren't girls who should be taken lightly. This quick-moving comedy features wickedly clever characters and a surprisingly saucy story. **★★★★**

THE AVENGERS Whatever was hip and cool about the '60s British television series is boiled down to its most boring in this adaptation directed by Jeremiah Chechick. It's not that Ralph Fiennes as John Steed (complete with umbrella and bowler hat), and Uma Thurman as Emma Peel (in skin tight leathersuits) don't pull off a wickedly delicious tongue-in-cheek portrayal of the top-secret duo from the ultra-secret British agency The Ministry. They may be the only redeeming points of this wisest nonsense. A confusing and ultimately uninteresting story involving Sean Connery in a cartoon role as the kilt-wearing Sir August, who possesses the technology to control the world's weather patterns, sucks what little life survives of Chechick's scattered direction. Of course, when a plausible and clever script is missing nifty special effects and slick settings are the crutch most relied upon, it barely disguises the cold lifelessness of another TV classic done wrong. **★**

WHY DO FOOLS FALL IN LOVE? Frankie Lyman was one of the '50s great doo-wop singers, scoring a massive hit at age 13 with "Why Do Fools Fall in Love?" The movie of the same name stars Larenz Tate as Lyman and explores the teen idol's rapid rise and fall. The story is told in court by his three wives, played by Halle Berry, Vivica A. Fox, and Lela Rochon. The three meet 18 years after Frankie's drug-overdose death, and each of them makes a claim on his estate. Much of the story, though highly dramatized, is pulled

right from the 1988 court transcripts which exposed Lyman's free-loving lifestyle. However, the story mostly delves into his relationships with the women he married, including the Platters' Zola Taylor (Berry), who Lyman met on one of Alan Freed's legendary rock 'n' roll shows. It's far from a hard-hitting biopic, but it captures the spirit and fun of '50s rock and its seedy underbelly of crooked record promoters. Little Richard even gets in the act, playing himself in an unforgettable court scene. The focus of the story is occasionally off-key, but there's plenty of wop-bop-a-loo-bop with a feisty trio of ex-wives, and Tate has all of Lyman's moves down. **★★★**

VUE Ratings

● Awful
● Bad
● Poor
● Good
● Very Good
● Excellent

Todd James hosts *A Minute at the Movies*, heard daily on Mix 86 FM. Also catch Todd on MTV News Thursdays at 5:30 p.m.

CINEPLEX ODEON CINEMAS CINEMA GUIDE

TALKING MOVIE LISTINGS 444-5466

September 4 - THU, September 10, 1998

YATON CENTRE CINEMAS
4141 Hwy 101, 101 St. & 102 Ave. 421-7024

SAVING PRIVATE RYAN 14A
Daily 1:00-4:30 8:00 PM. Presented in Digital Theatre Sound. Graphic war violence.

KNOCK OFF 14A
Daily 2:20-4:20 7:00-9:20 PM. Presented in Digital Theatre Sound. Violent scenes.

ARMAGEDDON PG
Daily 2:30-4:30 8:30 PM. Presented in Digital Theatre Sound. Not suitable for young children.

BLADE 14A
Daily 1:00-4:30 7:00-9:40 PM. Gore/Violence. Presented in Digital Theatre Sound. No 7:20 PM show on Sept 9.

STRIKE PG
Daily 1:30-3:30 5:30 PM. Suggestive scenes.

SNAKE EYES PG
Daily 2:30-5:30 PM.

SOMETHING ABOUT MARY 14A
Daily 1:20-4:00 7:10-9:45 PM. Coarse language.

54 14A
Daily 1:40-4:10 7:40-10:00 PM. Sexual content coarse language.

DANCE WITH ME PG
Daily 12:45-3:30 PM.

MASK OF ZORRO PG
Daily 4:00-6:15 PM. Violent scenes.

PI 14A
Daily 1:50-4:45 7:45-10:05 PM.

WESTMOUNT 4 14A
111 Ave. & 111th St. 444-7351

ADULTS 14+ CHILDREN 7-13 14A
Daily 7:00-9:45 PM. Mat. Sat. Sun. Mon. 1:15-4:15 PM. Coarse language.

SOMETHING ABOUT MARY 14A
Daily 1:30 PM. Mat. Sat. Sun. Mon. 1:30-5:00 PM. Presented in Digital Theatre Sound. Graphic war violence.

SAVING PRIVATE RYAN 14A
Daily 1:30 PM. Mat. Sat. Sun. Mon. 1:30-5:00 PM. Presented in Digital Theatre Sound. Graphic war violence.

KNOCK OFF 14A
Daily 4:15-6:15 PM. Mat. Sat. Sun. Mon. 1:00-4:00 PM. Sexual content. Coarse language.

WHY DO FOOLS FALL IN LOVE? 14A
Daily 7:15-9:30 PM. Mat. Sat. Sun. Mon. 1:45-4:30 PM. Violent scenes.

CLAREVIEW TOWN CENTRE 14A
4211-137 Avenue 472-6000

Weekday MAT 13+ Weekend/Holiday MAT 14+ Seniors/CHILD & TUE: 13+ PG
MASK OF ZORRO PG
Daily 8:30 PM. Mat. Sat. Sun. Mon. 1:00-4:30 PM. Presented in Digital Theatre Sound. Graphic war violence.

WHY DO FOOLS FALL IN LOVE? 14A
Daily 9:45 PM.

DANCE WITH ME PG
Daily 10:15-1:00 6:30-9:10 PM.

STRIKE PG
Daily 12-4:20 5:30 PM. Suggestive scenes.

SNAKE EYES 14A
Daily 5:00-7:50 10:00 PM. Presented in Digital Theatre Sound.

SOMETHING ABOUT MARY 14A
Daily 1:50-4:20 7:20-9:55 PM. Presented in Digital Theatre Sound. Coarse language.

ARMAGEDDON 14A
Daily 12:30-3:00 6:40-9:40 PM. Presented in Digital Theatre Sound. Brutal Violence.

EVER AFTER PG
Daily 1:20-4:00 7:00-9:10 PM.

54 14A
Daily 1:30-4:20 7:20-9:20 PM. Presented in Digital Theatre Sound. Sexual content coarse language.

BLADE 14A
Daily 1:40-4:30 7:30-10:10 PM. Gore/Violence. Presented in Digital Theatre Sound.

KNOCK OFF 14A
Daily 2:00-4:50 7:40-9:50 PM. Violent scenes.

SAVING PRIVATE RYAN 14A
Daily 1:00-4:40 8:10 PM. Graphic war violence. Presented in Digital Theatre Sound.

WEST MALL 8 14A
West Mall Cinema 2 444-5466

DANCE WITH ME PG
Daily 1:20-4:00 6:10 PM.

MASK OF ZORRO PG
Daily 1:10 PM. Violent scenes.

EVER AFTER PG
Daily 2:00-4:20 7:10-9:40 PM.

54 14A
Daily 1:40-4:10 6:50-9:20 PM. Sexual content, coarse language.

SAVING PRIVATE RYAN 14A
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WESTMOUNT 4 14A
111 Ave. & 111th St. 444-7351

ADULTS 14+ CHILDREN 7-13 14A
Daily 7:00-9:45 PM. Mat. Sat. Sun. Mon. 1:15-4:15 PM. Coarse language.

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4211-137 Avenue 472-6000

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WEST MALL 8 14A
West Mall Cinema 2 444-5466

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MASK OF ZORRO PG
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WESTMOUNT 4 14A
111 Ave. & 111th St. 444-7351

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SOMETHING ABOUT MARY 14A
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SAVING PRIVATE RYAN 14A
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Daily 1:10 PM. Violent scenes.

EVER AFTER PG
Daily 2:00-4:20 7:10-9:40 PM.

54 14A
Daily 1:40-4:10 6:50-9:20 PM. Sexual content, coarse language.

SAVING PRIVATE RYAN 14A
Daily 1:00-4:30 8:15 PM. Graphic War Violence. Presented in Digital Theatre Sound.

SOMETHING ABOUT MARY 14A
Daily 1:50-4:40 7:30-10:10 PM. Coarse language.

ARMAGEDDON 14A
Daily 2:30-5:20 8:00-10:30 PM. Presented in Digital Theatre Sound.

BLADE 14A
Daily 1:00-4:30 7:00-9:40 PM. Gore/Violence. Presented in Digital Theatre Sound.

STRIKE PG
Daily 1:30-4:30 5:30 PM. Suggestive scenes.

SNAKE EYES PG
Daily 2:30-5:30 PM.

SOMETHING ABOUT MARY 14A
Daily 1:20-4:00 7:10-9:45 PM. Coarse language.

54 14A
Daily 1:40-4:10 7:40-10:00 PM. Sexual content coarse language.

DANCE WITH ME PG
Daily 12:45-3:30 PM.

MASK OF ZORRO PG
Daily 4:00-6:15 PM. Violent scenes.

PI 14A
Daily 1:50-4:45 7:45-10:05 PM.

WESTMOUNT 4 14A
111 Ave. & 111th St. 444-7351

ADULTS 14+ CHILDREN 7-13 14A
Daily 7:00-9:45 PM. Mat. Sat. Sun. Mon. 1:15-4:15 PM. Coarse language.

SOMETHING ABOUT MARY 14A
Daily 1:30 PM. Mat. Sat. Sun. Mon. 1:30-5:00 PM. Presented in Digital Theatre Sound. Graphic war violence.

SAVING PRIVATE RYAN 14A
Daily 1:30 PM. Mat. Sat. Sun. Mon. 1:30-5:00 PM. Presented in Digital Theatre Sound. Graphic war violence.

KNOCK OFF 14A
Daily 4:15-6:15 PM. Mat. Sat. Sun. Mon. 1:00-4:00 PM. Sexual content. Coarse language.

WHY DO FOOLS FALL IN LOVE? 14A
Daily 7:15-9:30 PM. Mat. Sat. Sun. Mon. 1:45-4:30 PM. Violent scenes.

CLAREVIEW TOWN CENTRE 14A
4211-137 Avenue 472-6000

Weekday MAT 13+ Weekend/Holiday MAT 14+ Seniors/CHILD & TUE: 13+ PG
MASK OF ZORRO PG
Daily 8:30 PM. Mat. Sat. Sun. Mon. 1:00-4:30 PM. Presented in Digital Theatre Sound. Graphic war violence.

WHY DO FOOLS FALL IN LOVE? 14A
Daily 9:45 PM.

DANCE WITH ME PG
Daily 10:15-1:00 6:30-9:10 PM.

STRIKE PG
Daily 12-4:20 5:30 PM. Suggestive scenes.

SNAKE EYES 14A
Daily 5:00-7:50 10:00 PM. Presented in Digital Theatre Sound.

SOMETHING ABOUT MARY 14A
Daily 1:50-4:20 7:20-9:55 PM. Presented in Digital Theatre Sound. Coarse language.

ARMAGEDDON 14A
Daily 12:30-3:00 6:40-9:40 PM. Presented in Digital Theatre Sound. Brutal Violence.

EVER AFTER PG
Daily 1:20-4:00 7:00-9:10 PM.

54 14A
Daily 1:30-4:20 7:20-9:20 PM. Presented in Digital Theatre Sound. Sexual content coarse language.

BLADE 14A
Daily 1:40-4:30 7:30-10:10 PM. Gore/Violence. Presented in Digital Theatre Sound.

KNOCK OFF 14A
Daily 2:00-4:50 7:40-9:50 PM. Violent scenes.

SAVING PRIVATE RYAN 14A
Daily 1:00-4:40 8:10 PM. Graphic war violence. Presented in Digital Theatre Sound.

WEST MALL 8 14A
West Mall Cinema 2 444-5466

DANCE WITH ME PG
Daily 1:20-4:00 6:10 PM.

MASK OF ZORRO PG
Daily 1:10 PM. Violent scenes.

EVER AFTER PG
Daily 2:00-4:20 7:10-9:40 PM.

54 14A
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Movies worth Watching

Hosted by Jacques Benoit
Instructor/Course Developer
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This week catch Jacques' view on

LETHAL WEAPON 2

The trouble with sequels like *Lethal Weapon 2*, is that people want to be entertained in exactly the same way and to exactly the same degree that they were in the first movie. That is kind of tough to do. Producers want a sure thing — money at the box office. The audience wants something that isn't completely new, something they can depend on. They want to know what they are getting when they pay their money. So, it's not just market forces, but mind set forces. The audience wants something new about the movie. Just to give an audience the same thing again cannot be expected to be entertaining. So what do you do to make the second movie as entertaining, or better than, the first one? One method you can use is to make the stakes in the second movie higher. The James Bond pictures are a good example of this — the takeovers of the world get bigger and bigger. Or, another method would be to risk more. You can have worse things happen to the characters, which does happen in this movie. Or, you can make the plot more complex and interesting to follow. Or, you can add a new character like they did in *Lethal Weapon 2* — Leo Getz played by Joe Pesci.

Mel Gibson has been in movies like *Lethal Weapon 2* before. This goes all the way back to the *Mad Max* series. The renegade enforcer is nothing new to him. Genre pictures often lead actors to what they consider "higher art" — that genre pictures are merely stepping stones. I don't know if this is true of Mel Gibson because he keeps coming back to these types of pictures. But, for other actors you have to wonder if all of this is just groundwork for better pictures.

Justice and revenge in this series have to be enforced, even when the law becomes an inconvenience. This notion leads to conflict in the movie and with the audience, because if violence is the only means of defeating a violent criminal, there is something morally shaky with the notion. A lot of critics of the action hero, in particular, criticise that he is purely a right-wing hero, and that the hero cult is something that we have to get rid of from our movies. But, when it comes right down to it, a good portion of the audience goes to these movies precisely because we want to see laws broken — for a good cause, though. We usually only differ on what that good cause is allowed to be.

Heroes act out our wishes, even the dark ones, as you will see in this movie. I think that, despite the number of people who want to get rid of action heroes, heroes are something that go deep into our psyche and into our most ancient of mythologies. I believe it is impossible to escape from the notion of heroes.

For information about taking a course on
this film and others call 1 888 440 4640

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WEEKLY

Fall Previews

continued from page 39

from director Vincent Ward.

Ben Stiller plays a smack-ad-dicted TV writer in *Permanent Midnight*, with Elizabeth Hurley and Janeane Garofalo along for the dark and bumpy ride.

Stanley Tucci's *Big Night* follows up, *The Impostors*, casts Campbell Scott, Oliver Platt, Tony Shalhoub and Lili Taylor as a shipful of fools. This *Saturday Night Live* spin-off sat on the shelf for a while, but *A Night at the Roxbury* could create a buzz for underrated vets Will Ferrell and Chris Kattan.

OCTOBER 8

Movies have been berry, berry good to Eddie Murphy, despite some notable slumps, and the ex-SNLer's *Holy Man*—about a strange new-age messiah who cashes in on home-shopping TV—looks like part of his upswing. Jeff Goldblum and Kelly Preston costar.

Director Griffin Dunne applies a lighter touch to *Practical Magic*, which has Sandra Bullock and Nicole Kidman as date-hungry sisters who also happen to be witches. Dianne Wiest and Stockard Channing costar.

Stephen Baldwin and Chris Penn, both packing extra beef, face off over a *Bad Lieutenant*-type crime in *One Tough Cop*.

Vince Vaughn and Joaquin Phoenix return to something less than paradise in *Clay Pigeons*, about a serial killer and his unwitting pal.

And the scream scene continues in *Urban Legend*, with Jared Leto, Alicia Witt and Joshua Jackson as teens facing a (ho-hum) crazed killer acting out urban myths. Let's hope they spare us the microwaved poolde.

OCTOBER 10

In the role of an escaped slave, Oprah Winfrey returns to Spielberg territory in *Beloved*, director Jonathan Demme's version of the difficult Toni Morrison novel. Danny Glover also plays a former slave, and Thandie Newton is one of Oprah's daughters in this haunted tale.

In *Pleasantville*, Tobey Maguire and Reese Witherspoon play siblings trapped in a '50s sitcom. Sound scary? Don Knotts is in it.

Making like Elsa Lanchester, a dead Jennifer Tilly comes back to life to play with everybody's favourite devil doll in *Bride of Chucky*.

Novelist James Jones, who wrote the novel that December's *Thin Red Line* is based on, was a bear to live with, according to *A Soldier's Daughter Never Cries*, a '60s memoir directed by James Ivory. It stars Kris Kristofferson and Barbara Hershey as the Joneses and Jesse Bradford and LeeLee Sobie-

ski (the mini-Helen Hunt from *Deep Impact*) as their non-weeping kids.

OCTOBER 23

Based on an Anton Chekhov story, *Living Out Loud* stars Danny DeVito and Holly Hunter as romantic misfits, and is the directorial debut of Richard LaGravenese, who penned most of *Beloved*.

Catherine O'Hara stars in *Home Fries*, a dark romantic drama about a mother whose two sons and husband are hung up on Drew Barrymore (we say more?).

Paul Anderson (the *Mortal Kombat* dude, not Mr. Boogie Nights) directed *Soldier*, a futuristic thriller-cum-western with Kurt Russell as a stoical Clint Eastwood-type fighter on a faraway planet.

The fascism is more overt in Bryan Singer's *Apt Pupil*, with Brad Renfro as a suburban teen drawn to a neighbour (Ian McKellen) who's a Nazi war criminal.

OCTOBER 30

Spanish star Penélope Cruz copes with a masked man unravelling his history in *Open Your Eyes*. Italy's Roberto Benigni takes on the Holocaust in the Cannes-award-winning *Life Is Beautiful*, about a father trying to shield his young son from the growing horrors around them. Another kind of social saga unfolds in *American History X*, with Edward Furlong and Edward Norton as brothers on opposite sides of a neo-Nazi skinhead movement. James Woods gets the Peter Cushing job of staking out night stalkers in John Carpenter's *Vampires*, which also features Sheryl Lee as a gal who's really into neckin'.

NOVEMBER 6

Talk about jumping the gun! First, you've got *Jack Frost*'s Michael Keaton as a dead dad who comes back as a snowman. (We wouldn't kid about a thing like this.) Then, in *I'll Be Home for Christmas*, young Jonathan Taylor Thomas pastes on a Santa beard in hopes of getting a Porsche for Christmas. (See note above.) What next, a cartoon version of Rudolph, the Red-Nosed Reindeer? Uh, yes, as a matter of fact.

In *The Mighty*, an alternative to *Simon Birch*, Kieran Culkin plays a seriously ill child, Sharon Stone is his distraught mom, and Gillian Anderson and Gena Rowlands support. Adam Sandler reunites with *Wedding Singer* director Frank Coraci for *Water Boy*, about a backwoods football star. It's also got Kathy Bates and Fairuza Balk and some offbeat Louisiana settings, but is Sandler really going to keep up that Cajun accent for the whole movie?

Oscar and *Lucinda*'s Cate Blanchett plays the original Queen E in *Elizabeth*, a regally made period piece. Back in our own contemporary nightmare, Denzel Washington and Bruce Willis fight terrorists, and sometimes each other, in *The Siege*. From *Glory* director Ed Zwick, the morality-questioning film has also been known as *Against All Enemies*.

NOVEMBER 13-16

More death in *Meet Joe Black*, which has Brad Pitt as the Grim Reaper taking some time off to see how the other half, uh, lives. With Anthony Hopkins, Marcia Gay Harden and Claire Forlani. Inside *Safe*

director Todd Haynes's seductive new *Velvet Goldmine*, you'll find the likes of Ewan McGregor, Toni Collette and Eddie Izzard glam-rocking their way through London in the '70s.

NOVEMBER 20-25

Antz may get to the picnic first, and it may have the bigger guns in the voice department, but *A Bug's Life* is from the *Toy Story* crowd, and who wouldn't want to hear Dave Foley, Kevin Spacey, Julia Louis Dreyfus and David Hyde Pierce as computer-created critters? Lots of young people will want to see Jennifer Love Hewitt—this time joined by singer Brandy—in the horror sequel *I Still Know What You Did Last Summer*, but I still think that's a lousy title. Some slightly older folks (including Cameron Diaz, Jon Favreau and Christian Slater) get scared in, and possibly by, *Very Bad Things*, *Chicago Hope*-ful Peter Berg's directing debut. In *At First Sight*, Val Kilmer gets to see Mira Sorvino when his character has his vision restored after a lifetime of blindness. In the Oliver Sacks essay this was based on, the guy was over 50 and he soon went nuts. *Rug Rats: The Movie* may be helped by a hip musical score (everyone from Beck to Busta Rhymes), and the self-explanatory sequel *Babe: Pig in the City* brings James Cromwell along for the little porker's new adventure. Will Smith and Gene Hackman team up for the spy thriller *Enemy of the State*, which finds a radical journalist (Jason Lee) on the run from Big Brother. Jon Voight, Gabriel Byrne, Regina King and Barry Pepper are part of the chase.

DECEMBER

It's too soon to talk about films coming out at Christmas—or, as they call it in Hollywood, the day baby Oscar was born—but titles to watch for include *The Faculty*, which has good students battling bad teachers (what else is new?) when aliens take over. Disney gets animated in *The Prince of Egypt*, with voices by Michelle Pfeiffer, Val Kilmer, Jeff Goldblum (as Moses, we hope), Helen Mirren and others. Bill Paxton and Charlize Theron go ape in the remake of *Mighty Joe Young*. Alfre Woodard leads off *Down in the Delta*, a directorial debut for Maya Angelou, and John Boorman got the Cannes directing prize for *The General*. Terence Malick remakes *The Thin Red Line* (it had a 1964 treatment) in his own tough adaptation of James Jones's defining World War II novel. Helena Bonham Carter and Kenneth Branagh soar through *The Theory of Flight*, and your TV pals are back for the no-explanation-necessary *Star Trek: Insurrection*. Susan Sarandon and Julia Roberts join up for *Stepmom*, Tom Hanks and Meg Ryan get romantic again in *You've Got Mail*, and Robin Williams is a compassionate doctor (again) in *Patch Adams*. Steve Zaillian's *A Civil Action* finds John Travolta and Robert Duvall in a litigious mood, and Woody Allen pulls out the stops in *Celebrity*, with Vanessa Redgrave, Joe Mantegna, Judy Davis and Bebe Neuwirth rubbing shoulders with some guy called Leonardo DiCaprio. And let's not forget Gus Van Sant's frame-by-frame remake of *Psycho*, just in time for the holiday spirit.

(Courtesy of The Georgia Straight)

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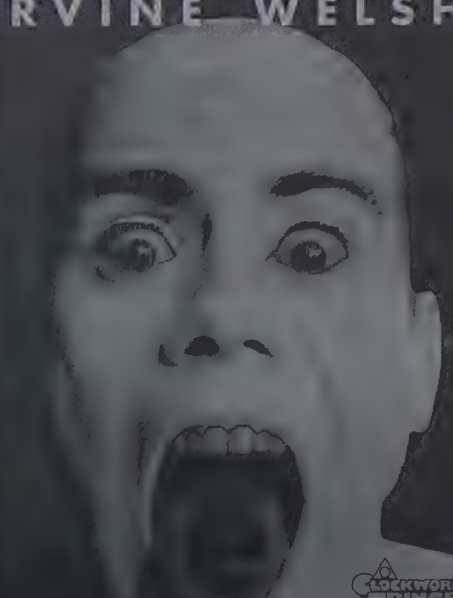
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BUDDYS DANCE PUB 10112-124 St., 488-6636. •Every WED karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddys Dance Pub.

H2O LIQUID BAR 10044-82 Ave., 488-5759. •Every FRI-SAT: Maximujm R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

THE HIGHRUN 4926-98 Ave., 440-2233. Every THU Night (starting Sept. 19) Battle of the bands.

KING'S HORSE PUB 4211-106 St., 988-8881. •Every FRI-SAT: New & Classic Alternative with DJ Trigger.

LOLA'S 8230-103 St., 436-4793. •Every THU: New York Groove. •Every WED: open stage hosted by Paul Oss & Volya Bazuk.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobution with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pjama party.

MICKEY FINN'S 2nd Flr, 10511A-82 Ave., 439-9852. •Everyday til 8 pm: Happy Hour. So What are You Waiting for? •Every SUN: Open Stage Hosted by Everett LaRoi.

MYER HOROWITZ THEATRE U of A 451-8000. SUN 13: The Scrapy Bitch Tour, Veda Hille, Kinne Starr, & Oh Susanna.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. •Every SUN: Concept, Edmonton DJ's. •Every MON: Industry Night. •Every THU: Bad Hair Day. THU 3: Molestics, Woebegone. FRI 4: Tight, DJ Andy Pockett. SAT 5: Hummers, Hissy Fit, Handsome Devils. FRI 11: City of Champions, Sex & Witchcraft. SAT 12: Name-sake, No Incentive, Knucklehead.

NORTHLANDS GOLDEN GARTER 73 St-116 Ave. WED 9: All ages show-Cannibal Corpse, Angel Corpse, Dad Jesus, Lust.

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REBAR 10551-82 Ave., 433-3600. •Every SUN: DJ Big DaDa, alternative. •Every MON: DJ Mikee, requests. •Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big DaDa, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classics. •Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James & Code Red with guests, house/techno. •Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc; Level 2: DJ: Davey James, the After Party. THU 3: Hard Times: DJ Serge - Nexus Tribe. MON 7: Hole-CD Release Party. THU 10: Hard Times: DJ Mark Lewis - member of ICU Promotions.

REV 10030-102 St., 423-7820. THU 3-FRI 4: Ecstasy-a Fringe play, held over. SAT 5: Soft, Fat Man's Belly. SUN 6: Sianspheric, Barry Weaver, Perfume Tree.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @#!? is Alice.

ROSE BOWL DOWNTOWN 10111-117 St., 482-2589. •Every SUN: Jam.

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SUBLINE 10147-104 St., Bsm., 905-1604. •Every FRI-SAT: DJ Mikee. •Every SAT: DJ Mikee. •Every SAT: DJ Mikee.

blues & roots

THE ARTS BARN 10330-84 Ave. SAT 12 (6pm): Change for Children benefit concert: All ages concert-Maren Ord, Lin Elder, Clear Isabel, Jennifer Gison, The Plaid Tongued Devils, Painting Daisies, Sabor Tropical, Sheela na Gigh.

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog. SAT 5: Chris Smith. SAT 12: Graham Brown.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 3-SAT 6: Jordan Cook. SAT 6: Battle of the Bands: Lesser Gods of Earth, The Handsome Devils. MON 7-SAT 12: Kristi Johnston. SUN 13: Battle of the Bands: Midnight Blues, Bitter, Root Stew.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands. THU 3: Lionel Rault hosts open stage. FRI 4-SAT 5: Billy Joe Green and the Rough and Ready Band. MON 7-TUE 8: Open Jam. WED 9: Rock-a-billy oldies.

CHAPTERS WESTSIDE 9952-170 St., 487-6500. SAT 5: Ajo. SAT 12: the Dawn Chubai Trio.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

CLUB CAR 126-82 St., 453-1995. FRI 4-SAT 5: Uncaged Reunion Party.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jamm'n & Madness (Open Jam).

CORK'S 10407-82 Ave., 433-1969. •Every SUN: Acoustic Open Stage with Jose Oiseau. THU 3: Northwest Passage "Celtic music". THU 10: The Rickshaw Jam.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. •Every WED: DJ Spik Mik & Guests.

THE DOG HOUSE 10018-105 St., 426-0340. •Every FRI-SUN: Harp Dog Brown and the Bloodhounds.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave, 424-2628. •SUN-THU Dinner Cruise, New Orleans Style Band: THU 3: Jeff Hendrick Group. SAT 5-MON 7: Fat Tuesday. TUE 8: Donovan's Passport. WED 9-THU 10: Fat Tuesday. SUN 13: Fat Tuesday. •FRI & SAT Dinner Cruise, New Orleans Style Band: FRI 4-SAT 5: Donovan's Passport. FRI 11-SAT 12: Fat Tuesday. •FRI & SAT Midnite Cruise: Party Band. •Classic Rock 'N Roll, R & B, Contemporary: FRI 4-SAT 5 & FRI 11-SAT 12: Darrell Barr and the Rafter's. •SUN Bruch Cruise, New Orleans Style: SUN 6: Peter & Mary. SUN 13: Fina Estampa.

FATBOYZ 6104-104 St., 437-3633. FRI 4-SAT 5: Marv Machura and The Pembina River Band.

FESTIVAL PLACE Sherwood Park, 449-FEST(3378). •Every WED: Wednesday Night Patio Series, 7:30 pm.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. •Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project". •Every WED: Alternative Night with DJ Wic and DJ Fern. SAT 5: 2nd Sun.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

HOOLAHANS 615 Hermitage Rd., 476-6122. •Every THU: Blues Jam hosted by Big Guy Slim. FRI-SAT 6: Salt Water Soul. SUN 7: matinee: Salt Water Soul, Jigs Diner. FRI 11-SAT 12: 50's & 60's dance.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN(aft): Blues/Country Jam Session.

LIBRARY LOUNGE 11113-87Ave., 439-4981. •Every WED & SUN: Open Stage Hosted by Ben Spencer.

MISTY ON WHYTE 104588-82 Ave., 433-3512. •Every MON: Open Stage Hosted by Darrel J.

OLIVER'S BAR AND GRILL 11806 Jasper Ave., 414-0566. •Every THU (10 pm): open stage hosted by Tamara Leigh.

PAVILLION Manulife Place, 10180-101 St., •Every FRI & SAT: the Vik Rhyth Show with Fast Ladies & more.

Feschuk.

PIG & WHISTLE PUB 9912-82 Ave. FRI 4-SAT 5: North West Passage.

RANCHMAN'S 15540 Stony Plain Rd. •Every THU: Ladies Night. •Every SAT (3-6:30 pm) blues jam hosted by Jose Oiseau & Lionel Rault.

REGAL'S CAFE & BAR 10025 Jasper Ave., 990-1212. •Every THU: Blues Jam hosted by Rob & Pops.

ROSSDALE COMMUNITY LEAGUE 10135-96 Ave., 429-3624. 3-mail bgbg@ecn.ab.ca •Every WED (8-11 pm): Little Flower Folk-Brian Gregg's Open Stage.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every WED: Songwriter Showcase. WED 9: Maria Dunn.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 3: Cousin Henry - CD Release Soiree, Fat Man's Belly. FRI 4: John Hammond, Hot Cottage SAT 5: The Craft. MON 7: Open stage hosted by Mike McDonald. TUE 8: Urban night with Sex & Witchcraft WED 9: R&B Nite with the Raun Brothers. THU 10: Jonah Stone. FRI 11: Tim Williams & Big Dave McLean SAT 12: The Graham Brown Band

SMILLIE'S SPORTS BAR & PUB 130 Ave. 82 St. FRI 11: Northwest Passage.

SMILLIE'S VILLAGE PUB 981 Fir St. Sherwood Park. SAT 12: Northwest Passage.

TATIANOS 8161-99 St., 437-3438. •Every TUE: Open stage, jam session hosted by Thomas Frederick.

classical

CONVOCACTION HALL U of A, 421-0119 TUE 8 (8 pm): Ensemble de la Rue.

EDMONTON SYMPHONY ORCHESTRA Heritage Amphitheatre, William Hawrelak Park, 428-1414. THU 3-MON 7: Symphony Under the Sky. THU 3: •(7pm): Joanne Kolomyjec-soprano, Musical Voyages. •(9 pm): Michael Hoepf-Ensemble - Pub in the Park. FRI 4: •(Mainstage, 7 pm): Andre Laplante-piano, Under Paris Skies. •(9pm): The Michael Brother Band, Pub in the Park. SAT 5: •(Mainstage Recital, 2 pm) Joanne Kolomyjec-soprano, Robert Kortgaard-piano. •(Mainstage Recital, 4 pm): Andre Laplante-piano. •(Mainstage Concert, 7 pm): Ani Aznavoorian cello, Russian Delights. •(9 pm) The Kit kar Club, Pub in the Park

PROVINCIAL MUSEUM Auditorium, 12845-102 Ave., 448-4827. SAT 12 (7:30): Professor Paramjeet Singh and Group closing concert in Canada

club nights

1001 NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BUDDYS DANCE PUB 10112-124 St. •Every THU: D.J. Albaro.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

CLUB LA Leduc, 5705-50 St., 986-4018. •Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. •Every SUN: Sunday Night Live! •Every WED: Fashion Auction previews. live R & B.

DEVILINS 10507-82 Ave., 437-7489. •Every WED: Martini 101.

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave., 439-4545.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 477-9898. •Every WED: Chris Knight from Power 92. •Every THU: Ladies Night.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. •Battle of the bands starts THU, Sept. 17. FRI 11: The Plaid Tongued Devils, Blue Locusts.

INSOMNIA PUB 5552 Calgary Trail South, 414-1743. •Every SAT 8: House, underground, techno & R & B with D.J. K'Wake & Caffeine.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1900. •Every SUN: live music, full menu until close. SUN 6: Godiva.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobeat with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pjama party.

MORAGE 10018-105 St. •Every THU: Ladies Night with DC & the Fix Mixx.

PONCHO'S PUB 9006-132 Ave., 473-7131. •Every THU, FRI SAT Bingo Karaoke & DJ's Jackson & Tammy.

RED'S WEM. 481-6420. •Every SAT: Red's Rebels. •Every FRI: Money-Mania Dance Party, hosts Kenny-K & Jungle Jay. •Every TUE: Toonie Tuesday.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @?!! is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. •Every Night: Dancing with DJ G.

THE VAULT 10089 Jasper Ave., 423-1063. Local live music, recording acts, and entertainment revues.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM. •Every THU: Urban Night. •Every FRI: Viper Night welcomes UofA and College Students. •Every SAT Ladies Night.

country

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

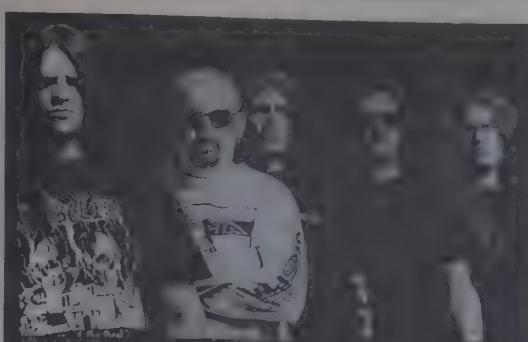
JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. •Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. •Every FRI-SAT live music.

RANCHMAN'S 15540 Stony Plain Rd., 483-1100. •Every MON-TUE: DJ Phil.

WILDHORSE SALOON Continental Inn, 16625 Stony Plain Rd., 484-7751. THU 10-SAT 12: Marv Machura and



Pass the Gravel, please... That may be just what the (mad) doctor ordered for first-time viewers of death-metalheads Cannibal Corpse. Fresh off the release of their latest disc, *Galleria of Suicide*, the band is in the midst of a brief Canadian tour that will bring them through Edmonton (and, if they're not careful, hell) on September 9 at Northlands Golden Garter. Catch all the mayhem and new lyrics like "Grab the neck, slit the throat, take the life, hang the corpse." If you dare. The demonic vocals of George "Corpsegrinder" Fisher may, however, throw a wrench into your sleep patterns. We'd prefer to keep the origin of his name hush-hush...

The Pembina River Band.

WILD WEST 12912-50 St., 476-3388. •Every WED: double band stands (Country vs Rock). •Every SAT aft: Jam. •Every TUE: Jam. •Every THU: Free Dancing Lessons.

jazz

THE ARTS CENTRE Jack Singer Hall, Calgary 481-8000. SAT 12 (8 pm): Braford Marsalis Quartet, featuring Kenny Kirkland (piano), Jason Marsalis (drums), Eric Revis (bass).

BLACK DOG 10425-82 Ave., 439-1082. •Every SUN: Root Down-Live Acid Jazz.

DEVILIN'S 10507-82 Ave., 437-7489. •Every MON: Kiss & Tell-Live Jazz Trio. •Every TUE: Fina Estampa. •Every THU: acid jazz.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. •Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. •Every WED: Live Jazz.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. •Every THU: John Fisher (vocal, flute, piano). •Every FRI & SAT John Fisher (keys, vocal) & Christine BECO (vocals).

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 3-SAT 12: Leigh Friesen.

PRADERA RESTAURANT Westin Hotel. •Jazz Brunch every SUN (10

am-2 pm). SUN 6: Bill Richards. SUN 13: Stuart Crosley Duo.

RITCHIE UNITED CHURCH 9624-74 Ave. •Every SUN aft. Sept. 6-Oct. 18, Jazz and Reflections, greth jazz brought to you by Danda's jazz greats. SUN 6 (3:30 pm-5 pm): P.J. Perry Trio. SUN 13: Tommy Banks Trio.

URBAN LOUNGE 8111-105 St., 439-3388. •Every WED Jam & Open Stage, all styles & musicians welcome. •Every THU: Retro/disco band. •Every FRI: Serious live music. •Every SAT: Live Music. (9 pm). •Every SAT (aft 3:30-6:30): The Urban Allstars Jazz & Blues Trio. THU 3: rensilp. FRI 4-SAT 5: Welcome. SUN 6: Back to school boogie retro party, DJ Fuzz. THU 10: Wick. FRI 11-SAT 12: Painting Daisies.

YARDBIRD SUITE 10203-86 Ave., 432-0428. •Every last TUES of each month: Vocal Night.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 4: Dino Dominelli. FRI 11: Tom Gilroy.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South, 431-1748. THU 3-SAT 5: A.J. WED 9-SAT 12: A.J.

ROSE & CROWN Sheraton Grand, 428-7111. •Every TUE-SAT: Lyle Hobbs.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every WED: Songwriter Showcase, host Robert Walsh.

pop & rock

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI: Jazz FRI live Luring Kennedy Jensen

BILLY BUDD'S 9839-63 Ave., 438-1148. •Every TUE: karaoke. •Every MON, WED-SAT: live entertainment

CASTLEDOWNS CITADEL The Salvation Army, 12404-140 Ave., 423-2111. SAT 12: Heart Attack.

EDMONTON COLISEUM 451-8000. FRI 11: Eric Clapton, Bonnie Raitt

GASOLINE ALLEY 10993-124 St. 482-6382. Every TUE: Retro Night DJ Lefty. Every THU: Wet T Shirt Contest. Every SUN: The Big Cheese. FRI 4-SAT 5: Resin. FRI 1 SAT 12 2nd WED.

THE HARVEST MOON FESTIVAL SOCIETY Clarke Stadium, 455-4467. SAT 12: Edmonton's 3rd Annual Christian Folk and Rock Music Festival-Susan Ashton, AllStar United, Cindy Morgan, the 77's, Hokus Pick, The SpondorBog, Homemade, Plain Edson, Boxtree, and Whoville.

IRON HORSE Calgary Trail N. Just off Whyte, Old Strathcona Train Station, SUN 6: Godiva

KEEGAN'S PUB 3458-99 St., 435-4065. •Every MON Karaoke. FRI 4-SAT 5: Tom Sterling's "Acoustic Flashback Review".

MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •Every WED: Band On The Run open stage. Edmonton and area bands are welcome. •Every MON: Movie Night. •THU: Pool Tournament. •Every FRI: Karaoke (5-9 pm). •Every THU-SAT: Live music.

THUNDERDOME 9920 Argyle Rd., 433-0096. •Every THU: Ladies Night. •Every TUES: Boogie Nites: The Best of 60s, 70s & 80s Retro

WEST EDMONTON MALL (PHASE III) Main Level, Entrance 50, in front of Deep Sea Adventure Ticket Office. MON 7: Kathleen Fersovitch - CD Release Party, 12:30-2:30 pm.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. •Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

ZAC'S PLACE 9855-76 Ave., 439-1901. •Every TUE & FRI: Open Jam.

showbars

109 DISCOTHEQUE 10045-109 St., 413-3476. •SAT: Comedy Show, 10:30 pm.

MILLENNIUM 2001 10018-105 St., 426-4184. Girls! Girls! Girls! Exotic entertainment.

MICKEY FINN'S
taphouse

EVERY SUNDAY NIGHT
OPEN STAGE
with EVERETT LAROI

WED. SEPT. 9
16 DAZE
WITH SPECIAL GUEST
Glenn Gray

MONDAY
Big Rock
Pints: \$3.25

TUESDAY
Mexican Madness
Hot Food &
Beverage Specials

WEDNESDAY
Molson Canadian Rocks
Pints: \$3.25
Jugs: \$8.25

THURSDAY
Flying Pillsner
6 Free Hot Wings
with each jug

FRIDAY
Alexander Keith's
India Pale Ale
\$3.25 Pints
Jugs: \$8.25

HAPPY HOUR:
Food & Drink
Specials Every Day
until 8:00 p.m.

COMING SOON:
The Friday
Food Trough

Try our very own
Mickey Finn's Brown Ale
made by
Flanagan & Sons

MICKEY FINN'S
taphouse

**Mickey Finn's
Taphouse**

Hours:
Wed-Fri: 6pm-1am
Sat/Sun: 4pm-1am
10511 - 82 AVENUE
UPSTAIRS

WEEKLY CALENDAR

SUNDAY
CONCEPT
with Edmonton DJs
Spitt Milk, M-3 & Squirrelly B.
MONDAY
closed
sorry!
TUESDAY
SUPER CHEAP DRINKS
No Cover! DJ Lloyd
Eclectic Mix!
WEDNESDAY
All-Request Wednesday
with DJ Cornflake
\$1.75 HiBalls All Night!
THURSDAY
Bad Hair Day
with Chuck Rock
FRI-SAT
Party! Party!

THIS WEEK

WEDNESDAY SEPT. 2:
DANKO JONES
WITH THE BREWTALS

THURSDAY SEPT. 3:
MOLESTICS
WITH WOEBOGONE

FRIDAY SEPT. 4:
"TIGHT"
DJ ANDY POCKETT
WITH (HOUSE, BREAKS, PROGRESSIVE)

SATURDAY SEPT. 5:
HUMMERS
WITH HISSY FIT - HANDSOME DEVILS

**UPCOMING EVENTS AT
NEW CITY LIKWID LOUNGE**

NEW CITY LIKWID LOUNGE
10161 - 112 ST.
413-4578 for info
1st only - I.D. Will Be Required

FRI. SEPT. 11:
City of Champions
Sex & Witchcraft

SAT. SEPT. 12:
Namesake
No Incentive
Knucklehead

astrologic

By ALBERTO D. VIDIGOYA

For the week of Sept. 3-Sept. 9

This week's theme: Even more d'oh!

VIRGO (Aug. 23-Sept. 22) Oy vey. Kruddy the Clown, don't be such a shlemiel. Call me meshegach, but you seem like you're denying your heritage a tizel bit. A man alone is like a single brick, but a man with a family is a sturdy wall—okay, that's not exactly a passage from the Torah, but you catch my drift. You're not alone in the world; don't act like you are.

LIBRA (Sept. 23-Oct. 23) Ralph Wiggum, don't worry, your time will come. Your father's not exactly the sharpest tool in the shed either, but he's the chief of police. If I have some advice for you, it's to be less naïve—there are a lot of people in the world who aren't worthy of your trust. It's sad, but true, deal with it, already.

SCORPIO (Oct. 24-Nov. 21) Grandpa Simpson, you're an interesting guy. Problem is, you ain't have as interesting as you think you are. Stop being so self-absorbed, boring everyone with your long stories. Listen to people around you, even those you consider noons (like Homer)—you'll be surprised at what they can teach you.

SAGITTARIUS (Nov. 22-Dec. 21) Sidshow Bob, you evil genius, you—you've got just a tad of an obsessive personality. It's time to let go of the past and of the 80s you think have been done against you. Get out of the diabolical villain bit and find yourself another shick—there's got to be work out there for someone who can sing entire Gilbert & Sullivan operettas by himself.

CAPRICORN (Dec. 22-Jan. 19) Principal Seymour Skinner, I hate to have to break this to you, but you're a mama's boy. It's easy to waste life in your well-worn rut, but you're letting all of the spice life has to offer pass you by. Ditch the crabby old bits and go out on the town, have some fun—or you'll end up a pathetic old geezer too. You're obviously self-reliant—you got out of 'Nam, after all. Well, this challenge may be more formidable—step, but! and get to it.

AQUARIUS (Jan. 20-Feb. 18) Ach, Willy the Groundskeeper, yer strapping man o' the Highlands—ye no be a credit to yer clan, worin' a bloody wretched job, cleanin' up the garbage o' the wee bairns. Remember, it ain't no Scottish, it's crap—so stop shovin' yer bleedin' hands in crap, already. I no be havin', lad.

PISCES (Feb. 19-Mar. 20) You name is Otto and you

like to get bloot—that motto is a lot o' crap, my friend. Look at you, drivin' a schoolbus (badly, I might add) for a bunch of kids who are about as mature as you are. Get your act together, will you? Take a class or something, make something of yourself—in short, get a haircut and get a real job.

ARIES (Mar. 21-Apr. 19) Mrs. Krabapple, you may be lonely now, but don't despair, my sweet. There's someone out there for all of us, my love—yourself included. Maybe you should stop checking out the personal ads and open your eyes to the possibilities around you. If you set your powerful feminine wiles to it, I'm sure you could even get ol' Skinner to blossom into the hunk o' burnin' love hidden deep (and I mean deep) inside.

TAURUS (Apr. 20-May 20) Nelson Muntz, it's so easy to criticize, isn't it? You might turn your 'His hat's inward to yourself—you're hardly perfect, so who are you to make fun? Start dressing, acting and smelling nicer, or one day find yourself down and out with nowhere to turn—and everybody will be pointing and laughing at you.

GEMINI (May 21-June 21) Mayor Climbey, you've gotten this far in life on your oily charms and connections, but the writing is on the wall—you can't keep it up forever. You've got to concentrate on developing your personal integrity. You may be the mayor of the town, but you're no leader—as the saying goes, you have to lead by example. Do so and you'll find the psychic yes-men who surround you replaced by those who—imagine this—respect you.

CANCER (June 22-Jul. 22) Waylon Smithers, you might as well change your name to Cleopatra, 'cause you're the queen of denial. Face it—Bunsy ain't gonna reciprocate your feelings, so give up already, dah-ink! Go buy some Calvin's, go to the gym and you'll look fierce. There's someone fabulous out there for you—you go, girl!

LEO (Jul. 23-Aug. 22) Milhouse, you're a bit of an oddball, but that's okay—Einstein's talents were misunderstood at your age, too. Not that I'm saying you're an Einstein, but you do have gifts hidden in your eccentric, unique character. It's time for some self-exploration: find out what makes you special, and take pride in it.

Next week's theme: One last round of d'oh's

art galleries

shows opening/closings/appointments

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223.
•**THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition. •**JACK SHADBOLT:** The Edmonton Airport Mural Project: Over 30 recently discovered preliminary paintings, drawings and photographs for the Edmonton mural. Sept. 12–Nov. 8.

•**DIRT SWEET:** The 25th Anniversary of Latitude 53 Society of Artists, part of the celebratory events associated with the anniversary taking a new look at Latitude's founding principles. Multi-media installation produced collaboratively by: Cindy Baker, Marna Bunell, Eleanor Lazare, Holly Newman and Maria Anna Parolin. Sept. 12–Nov. 8.

•**PETER HIDE:** In Context: A survey exhibition of sculptor Peter Hides work over the past 30 years. Curated by Bruce Grenville. Sept. 12–Nov. 8. •**THE KITCHEN 1:** Tommie Gallow: Installation entitled Nine Below Zero, site-specific work using the space to explore the tension between architecture and sculpture. Sept. 12–Nov. 8.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **THE P.O.E.T.I.C. STRUCTURE OF THE WORLD:** Works growing from the artist's response to the natural world. Lecture: THU, Sept. 17, 5 p.m. Opening reception, THU, Sept. 10, 7–10 p.m. Sept. 8–27.

LE SOLEIL 10360-82 Ave., 438-4848. eclectic works by Visions, featuring artists Sandee (Smith-Armstrong), Debbie Crawford and Gracie Jane Geneux. Opening reception, Sept. 10, 9 p.m.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LEGACY-The Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection:** Includes works by Derek Besant, Illingworth Kerr, Bill Laing, Francine Gravel, Janet Mitchell, Richard Yates, John Snow, Harry Savage, Doug Haynes, Helen Mackie, Grant Leier and Manmohan. Sept. 12–Jan. 4.

PRINT STUDY CENTRE Rm. 3-78, Fine Arts Building, U of A, 492-6991. **RYOJI IKEDA—Penumbrae:** Opening reception: THU, Sept. 10, 7–10 p.m. (remarks 8 p.m., FAB Gallery, Rm 1-1). Sept. 8–24.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. •**FOREST FLOOR OLD WOMAN'S DREAM:** Work by Agnieszka Matejko & River's Edge: Work by Barbara Brooks Maywood. An exhibit of two sculptors work. Sept. 2–Oct. 3. Opening reception, WED, Sept. 16, 7–9 p.m.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **EX LIBRIS:** Contemporary Ukrainian printmakers, a selection of intricate, small-scale images intended to be mounted in the front of books to denote ownership. Sept. 3–26. Opening reception, THU, Sept. 3, 8 p.m.

VANDERLEELIE 10344-134 St., 452-0286. •Featuring paintings by David Alexander, Gregory Hardy, Jonathan Forrest, Philip Darrah, David Cantine and Jim Davies. Sculpture by Isla Burns and Evelyn Brader-Frank. Until Sept. 3. •**CLAY AND FEATHERS:** 20 ceramic bowls rimmed with exotic feathers, by Amsterdam artist, Renate Weidner. Sept. 5–29.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **METAL: GET BENT:** "See a Pot Scrubber Hat" or a metal woven box? This show features artists that excel in metal work. Until Sept. 19.

THE ARTISTS MARKETPLACE Westmount Shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Group show, including works by Jane Ash Poltras, Linus Woods and Fred McDonald.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. •**HELLO**

DOLLY: Mixedmedia installation by Chris Reid. Until Sept. 30.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St., 484-8811, ext. 6475. •**VIBRATIONS OF ME:** Recent work by Denise Beauregard. Until Oct. 20.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. •**THE**

FRONT ROOM: •**MINDSCAPES:** A series of paintings "Landscape of the Mind" by Gloria Mok. Until Sept. 19. •**FUN WITH PHYSIOGNOMY:** Installation by Aidan Urquhart, refers to the lost science of study of facial features/expressions as delineated by Charles Le Brun. Until Sept. 19.

IML GALLERY 10822 Whyte Ave., 433-6834. At their new location, a show of the in-house artists: Carol Hama-Chang, Anthony Douglas, Joyce Kamikura, Irene Ledham, Laura Leeder, Katy Morris, Karen Templin and Willie Wong. Until Sept. 3.

KAMENA GALLERY I 7510-82 Ave., 944-9497. Miniatures by Willie Wong (florals and landscapes). Prints by Jak Martel. Prints of the Oilers by Gerry Thomas (the official Team Photographer).

KAMENA GALLERY II 9939-170 St., 413-8362. The Group of Several: Photographic Journey continues.

LATITUDE 53 10137-104 St., 423-5353. **FAMOUS™:** An installation of multiples by Mitchell Robertson. What does it take to be a famous artist in Canada? Opening reception, THU, Sept. 10, 8 p.m. Sept. 10–Oct. 3.

MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. •**THIS MORTAL COIL:** Works by Marlena Wyman, influenced by medical illustrators who combines anatomical studies with botanical drawings. Until Sept. 26.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. **NW Corridor, Main Floor:** **WILDFLOWERS IN IMPOSSIBLE PLACES:** Recent work by Rayma Peterson. Until Oct. 14. **Dayward Corridor:** **IWONA SARNECKA-DABROWA:** Recent work. Until Oct. 19.

MULTICULTURAL HERITAGE CENTRE 5411-51 St., Stony Plain, 963-2777. **Generations Gallery:** •**Potters' Guilds Show:** Clayworks; Nick Prins, water colors; Kim Christiansen, figurative pastels. Until Sept. 22. **Gallery Restaurant:** **BRENT LAYCOCK:** Watercolours. Until Sept. 22.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **KIDS AT WORK:** Original water colours by Verna Thorp, Barbara Would Schaefer. Until Sept. 5.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. •**Seasonal Variations show/sale:** Through Sept.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730, <http://www.compumart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczyk.

PRINCE OF WALES ARMOURIES 10440-108 Ave., 454-8529. **SCULPTURE BY INVITATION:** Presented by the Edmonton Contemporary Artists' Society, annual sculpture exhibition, representing 19 Canadian artists—figurative and abstract works ranging from large outdoor pieces to small intimate indoor pieces. Until Oct. 1.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. **RISE WITH THE SUN: WOMEN AND AFRICA:** Works by 44 top African artists on the theme women and work. The exhibit tells the human stories behind women's lives in Africa, it portrays daily life, and the important role women play in African society. Until Sept. 7.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Water colour landscapes by Cindy Barratt, inks by Barb Brooks, acrylic & gel by Steve Mitts, new works by Elaine Tweedy. Acrylics by Angela Grootelaar and David Seghers. Artworks in glass by 25 Canadian Glass Artists. Oxford Tower, 10235-101 St. Oils by Arlene Wasylynychuk.

High Lights

Thursday September 3

SYMPHONY UNDER THE SKY FESTIVAL Heritage Amphitheatre, Hawrelak Park, 1-800-563-5081. •**Musical Voyages** with Joanne Kolomyjec (soprano) with a "soaring" voice. Time: 7 pm (mainstage concert). •**Pub in the Park** with the Michael Hope Ensemble. Time: 9 pm.

Friday September 4

SYMPHONY UNDER THE SKY FESTIVAL Heritage Amphitheatre, Hawrelak Park, 1-800-563-5081. •**Under Paris Skies** with Andre Laplante, one of the greatest pianists. Time: 7 pm (mainstage concert). •**Pub in the Park** with the Michael Brothers Band—hot fiddling and variety, you won't swing to folk, Cajun, bluegrass, old jazz, and rhythm and blues. Time: 9 pm.

JOHN HAMMOND—IN CONCERT The Sidetrack Cafe, 10333-112 St., 421-1326. Legendary bluesman John Hammond plays with guests Hot Cottage. Time: (2:55) 9:30 pm & 11 pm. Tix: \$2.50.

MENSONGE VARIATIONS—DANCE JP Campus Grant MacEwan Community College, John L. Haar Theatre, 10045-155 St., 497-4416. World premiere, Mensonge Variations by Sylvain Emard Danse (Montreal). Time: 8 pm. Tix: \$18/\$12.

Saturday September 5

MENSONGE VARIATIONS—DANCE JP Campus Grant MacEwan Community College, John L. Haar Theatre, 10045-155 St., 497-4416. World premiere, Mensonge Variations by Sylvain Emard Danse (Montreal). Time: 8 pm. Tix: \$18/\$12.

SYMPHONY UNDER THE SKY FESTIVAL Heritage Amphitheatre, Hawrelak Park, 1-800-563-5081. •**Russian Delights** with Ani Aznavoorian on cello. Time: 7 pm. •**Pub in the Park** with The Kit Kat Club. Go-go back to the sixties with beehives and go-go boots, this eight piece girl-group, dance band will get you grooving. Time: 9 pm.

CWA FUNDRAISING AUCTION The Varscona Theatre, 10329-83 Ave., 424-0287. A fund-raiser for the CWA, there will be live entertainment and refreshments, come and bid, there will be an eclectic assortment of items. Time: 12 noon (doors); 1 pm (auction). Tix: Free.

Sunday September 6

SUNDAY NIGHT HEART STRINGS CONCERT—T.A.L.E.S. Fort Edmonton Park, Egges Barn, 439-7814, 444-7214. Featuring Allison Cox, Camilla Grysk, Paul Conway, Leslie Robbins and Gail de Vos. Time: 8 pm. Tix: \$8 (adv); \$10 (door).

Tuesday September 8

ENSEMBLE DE LA RUE Convocation Hall U of A, 421-0119. A newly formed eleven voice capella ensemble—Ensemble de la Rue present music from the golden age of Renaissance Polyphony as well as rarely performed contemporary choral works. Time: 8 pm. Tix: \$6 (adults); \$4 (students/seniors).

Wednesday September 9

CANNIBAL CORPSE—IN CONCERT The Golden Garter, Northlands Park, 73 St. and 116 Ave. This will be the first time ever Cannibal Corpse (from Buffalo NY) have played Edmonton. An all-ages show with guests: Angel Corps, Dead Jesus and Lust. Time: 6 pm (doors). Tix: \$20 (adv.); \$25 (door).

IS DRINKING A PROBLEM?

A.A. CAN HELP!

424-5900

The Edmonton Chapter of the Multiple Sclerosis Society of Canada is proud to host

An Evening To Remember

The 50th Anniversary Gala of the Multiple Sclerosis Society of Canada

Saturday, September 26th, 1998
Convention Inn, 4404 Calgary Trail

Edmonton, Alberta
Cocktails at 6:00 p.m.
Dinner at 6:30 p.m.



Dinner,
silent and live auction,
live stage and
wondering entertainment
and dance.

Dress in semi-formal black,
white and gold

Tickets \$40 each
Table of eight: \$300
Corporate Table Sponsorship: \$300

50
YEARS

To order your tickets
by VISA or Mastercard,
please call 471-3034
or
purchase your tickets at the MS Society office
11203 70 Street
Edmonton, Alberta



Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room: Acrylic and gel on canvas by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. New works by gallery artists including Neil Patterson, Lynne Patrick, Gerald Faulder, and works by Adele Knowler, Cathryn Jenkins and Brenda Malkinson. Until Sept. 9.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Water colors by Tom Love, and landscapes by Don Sharpe, also featuring works by Sophia Shoaw, Jean Tait, Elaine Tweedy, Cindy Barratt, Stefan Melnychenko, Voytek and more.

STRATHCONA PLACE ART GALLERY 10311 University Ave., 433-5807. Group show, works by Jean Cuthbertson, Sal Durno and Betty Jenkins, watercolour landscapes. Until Sept. 4. Works by Herman Goigner, landscapes and impressions of Alberta scenes. Facial expressions by Eva Montela. Open house, WED, Sept. 16, 6:30 Main Lounge.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allanbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas and Ruth Anderson.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Raku plates by Mel Malkin, hand made knives by Gerry Kievit and watercolors by Frank Haddock and Linda Miller's recent works in clay. Upstairs Gallery: FACETS: Poets, painters and writers; by Saskatoon's Norm Pantel. UNTIL SEPT. 19.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/6298> Edmonton artist Fantasy and Surreal oil paintings.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045-155 St., JP Campus, GMCC, 497-4416. **MENSONGE VARIATIONS:** By Sylvain Emard Danse (from Montreal). World Premiere, choreography by Sylvain Emard; dancers: Sophie Corriveau, Parise Mongrain, Marc Boivin, Blair Neufeld, Luc Ouellette, Sylvain Poirier. SEPT. 4-5, 8 pm.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

CITY HALL City Room, Sir Winston Churchill Sq., 496-4957. Photo Exhibition: The Photographic Arts Society for Alberta display.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969).



Don't Get Bent outta shape!

Artists constantly test their mettle, but in *Get Bent*, the Alberta Craft Council's new exhibit, they get to display it—their metal, that is. T. n. ty Alberta artisans have proudly contributed work, showcasing the beauty of the material in an incredibly functional form. There are pieces in silver, gold, nickel, copper—essentially, any metal you can envision. So don't be hard-headed, *Get Bent* will add shimmer to your life and be a serious conductor of many positive thoughts. The exhibit is on display until September 19.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations. 'Thrill Ride: The Science of Fun', FRI, Until Sept. 7.

FORT EDMONTON PARK 496-8787. Hop on the street car, ride the train, taste some bannock, visit Kelly's Saloon, play horseshoes. *SUN 6-MON 7: Storytelling Festival with T.A.L.E.S., travel through time, visit other countries and explore many different customs and traditions. There will be dozens of tellers in the park - for all ages.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction. *A TRIBUTE TO ALBERTA MUSEUMS: Highlights of more than 50 Alberta museums and attractions from Peace River to Wainwright. Featuring African carvings, a model of Fort Edmonton, a collection of Pysanka, Full-sized mount of a wolf, bear and hawk, dinosaur bones ... Until Oct. 15.

MUSEE HERITAGE MUSEUM, St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **RED SERGE: The Man Who wore the Uniform** Was Trusted: An exhibit to celebrate the RCMP 125th Anniversary. This exhibit tells the history of the RCMP, the traditions and training which are a part of becoming a mountie, and the history of the uniform. Featuring artifacts, also including a display from the local detachment showing how our police officers work with the community. Until Nov. 15.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **ENGLISH COUNTRY GARDEN:** Until Sept. 13.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. *Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. *Every SAT: Aboriginal videos. *Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every 3rd SUN of ea. month: Aboriginal artisans. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *FROM MINNOWS TO MONSTERS: The fish of Alberta. Until Sept. 7. *RISE WITH THE SUN: Paintings of artists from Africa working within the them 'Rise with the Sun: Women and Africa'. Until Sept. 7. *THE PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA: Annual members show for the Photographic Arts Society of Alberta. Over thirty 2-D works covering an exciting array of subjects will be on display

Until Sept. 30.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

THE UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E. of Edmonton on Hwy 16, 662-3640. Open until Thanksgiving Day.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals.



TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873

...Check out TIX on The Square for CKUA merchandise. And... remember TIX on The Square offers all TicketMaster services.

Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

film

GARNEAU 8712-109 St, 433-2212. *Regeneration*, THU, Sept. 3. Chinese Box, coming soon.

PRINCESS 10337 Whyte Ave., 462-1871. *High Art*, THU, Sept. 3. *The Land Girls*, coming soon.

lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children.

CHAPTERS Southpoint, 3227 Calgary Trail S., 431-9694. THU 10: (7:30 pm) Master Your Mind. SUN 13 (2-4 pm): Yoga and You.

CHAPTERS WESTEND 9952-170 St., 487-6500. SAT 5: Tae Kwon Do Demonstration, 4-5 pm. SAT 12: Singles Night with Carlson-Wagonlit travel talks about travel for singles, 7:30-9 pm.

CHILD BIRTH FILM & INFORMATION NIGHT 9924-106 St., Rm. 203, 425-7993. THU 3 (7:30 pm). Film: Special Delivery.

THE EDMONTON HORTICULTURAL SOCIETY Pilgrims Hospice, 12909-113 Ave., SUN 13 (11am-3pm): Perennial Exchange/Yard Sale.

GAY MEN & RELATIONSHIPS 910

3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACLEAN COMMUNITY COUNCIL Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. *Big Band Recruiting Members. *Children's dance classes. *Shall We Dance? *Educational Travel Tours: New York City & London, England.

ROYAL ALEXANDRA HOTEL ATC Auditorium, 10240 Kingsway Ave., Main Bldg, Sub Basement, 444-7214. TUE 8 (3-5pm): Storytelling Prevention, Building Wellness in our Community.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-1888. *Every second WED of the month, talking Book Club.

literary

ALEXANDRA WRITERS CENTRE SOCIETY 451-2043. Offering five 8-week writing workshops starting Sept. 21: Introductory to Creative Writing, Intermediate Creative Writing, Poetry, Creative Non-fiction, and a Novel Workshop.

ASCENDANT BOOKS 10310-124 St., 442-5872. SAT 5 (1-4 pm): Abraham Holt, certified. Pre- and on-line discussion: 'Your life is a story'. SAT 12 (1-3 pm): Arjun Dahva, author of 'Reflections from

SHINERAMA

Students raising funds for cystic fibrosis research

FREE Breakfast

More FREE food & drink

SATURDAY, SEPT. 5

Thousands of dollars in prizes

FREE T-Shirt

Win a trip for 2 to Europe, free travel on VIA Rail, \$500 Scholarships, a year's supply of Clearly Canadian, Gift Certificates, and more!

WHAT IS SHINERAMA?

The largest charity event for post-secondary students since 1964

Student shine shoes for donations to the Canadian Cystic Fibrosis Fund

A great time! A great Cause! Tons of prizes and freebies!

REGISTRATION & FREE BREAKFAST

WHEN: Sat Sept. 5th 9am - 11 am

WHERE: SUB, Main Floor

Afternoon city-wide shoe-shine fundraiser follows (vehicle optional)

AIDS WALK

Edmonton 1998 September 27 Kinsmen Park

Call 488-5742 to register!

Benefitting:

AIDS NETWORK OF EDMONTON SOCIETY
EDMONTON PERSONS LIVING WITH HIV SOCIETY: LIVING POSITIVE
INTERFAITH ASSOCIATION ON AIDS
FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY



NATIONAL YOUNG PEOPLE'S FOUNDATION



MOLSON



ROYAL BANK

1998 AIDS Walk Canada Sponsors

NATIONAL LEAD SPONSOR Madam's L'Actualité

Canadian OFFICIAL PARTNER OF AIDS WALK CANADA '98

Hoffmann-La Roche Limited* Glaxo Wellcome in partnership with BioChem Pharma* The Life and Health Insurance Companies of Canada* Aldo Shoes

the Origin*.

AUDREYS BOOKS 10702 Jasper Ave., 423-3487. TUE 8: In support of World Literacy Day, launch of Audreys Book Club.

CHAPTERS West Side, 9952-170 St., 483-6500. SUN 6: Self Help Workshop-Parenting Teen Mastermind How to deal with your teenager, 7:30-9 pm.

FORT EDMONTON 439-7814, 444-7214. SUN 6: MON 7: Storytelling Festival with T.A.L.E.S. SUN 6: Storytelling Workshops: MON 7: Allison Cox, stories for health promotion, disease prevention and community building. SUN 6 (8 pm), in Egges Barn, featuring Allison Cox, Camilla Gryski, Paul Conway, Leslie Robbins and Gail de Vos.

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

special events

ABERTA FOUNDATION FOR DIABETES RESEARCH The Ranch Golf and Country Club, 447-2643. THU 3: Proceeds from this event will be donated to AFDR.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats award winning craft beers are brewed, taste Alley Kats all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CELEBRATION OF WOMEN IN THE ARTS •Varscona Theatre, 10329-83 Ave. SAT 5 (starts at noon): 3rd Annual Fundraising auction, live and silent auction. •109 Discotheque, 10045-109 St. SUN 6 (starts at 8 pm): CWA T-Shirt Launch, a party with art exhibit and the great sounds of DJ (SKA/PUNK/SURF) music.

THE EDMONTON AND DISTRICT LABOUR COUNCIL Giovanni Caboto Park, 95 St-138 Ave., 474-4747. MON 6: Annual Labour Day Barbecue for the Unemployed.

HEART & STROKE WALK Laurier Park, 451-4545. SUN 13: Heart & Stroke Walk for our Mothers and Daughters.

sports

BASEBALL •TRAPPERS, TELUS Field, 10233-06 Ave., 429-2934. THU 3: Trappers vs Iowa, 7:05 PM. FRI 4: MON 7: Trappers vs Vancouver, 7:05.

CAR RACING •Lebatt Raceway •Sunset Speedway Racing: SAT 5: 7 pm.

FOOTBALL •Edmonton Eskimos, Commonwealth Stadium, 448-ESKS. FRI 11: Eskimos vs Calgary, 7 pm.

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing.

theatre

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Season number eight. Every MON night @ 8 PM. STARTING SEPT 14. •FRI 11: DIE NASTY SOAPATHON.

DISCOVERING ELVIS Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. By Marcia Kash. In a crowded bar the finals of the Elvis Impersonator Competition are about to begin. Things start to go wrong when a fan kidnaps the judge. Until Sept. 13.

MARY PIPPINS Jubilation Dinner Theatre, W.E.M., 484-2424. An English nanny attempts to salvage a dysfunctional family using some unusual methods. Sept 11-Nov. 15.

PAJAMA PARTY The Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Ever wonder what happens at a girl's pajama party? Find out as this world premiere musical takes you through the songs and secrets you've been dying to hear. Until Sept. 13.

variety

CITY HALL Sir Winston Churchill Sq., 496-8251. THU 3: Boys' and Girls' Clubs Bucket Brigade Competition Plus! (422-6023). FRI 4: Red Cross Blood Donor Clinic (431-0202, ext. 208). TUE 8: Kick-off for International Literacy Day. (450-2856).

HORIZON STAGE Melcor Hall, Pioneer Centre, Spruce Grove, 962-2611. THU 3 (7-9 pm): Information/Registration Fair.

LIFE AFTER SUMMER 434-7092. •For Outdoor types: Hiking/biking: explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families. •For Culinary types: New foods, wines and people. •For Far-out literary types: a book club with a twist. Starting Sept.

RIVER VALLEY PARKS •Donald Ross Park 10125-97 Ave., 496-7215. MON 7 (12-4 pm): Grange Oldie Fair. •Emily Murphy Park Under Groat Bridge, 496-2966. SAT 5 (2-4 pm): Tandem Canoe Shuttle. •Hermitage Park 496-2966. SAT 12 (2-4 pm): Wilderness Walk. •Rundle Park 496-2966. TUE 8 & THU 10: Be An...In-Line Skater.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

workshops

ALEXANDRA WRITERS CENTRE SOCIETY 451-2043. Five 8-week writing

workshops starting the week of Sept. 21: Introduction to Creative Writing, Intermediate Creative writing, Poetry, Creative Non-fiction, add a Novel Workshop.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing program, course for seniors, unique classes, learn to create lovely painted floor cloths and keepsake books.

EDMONTON MUSICAL THEATRE Wilbeck Building, 10835-124 St., Lower Fl., 455-3353. SAT 5: Auditions for fall and winter workshops, adult musical theatre class and Junior Musical Theatre class.

GRANT MACLEAN COMMUNITY COLLEGE City Centre Campus, 10700-104 Ave., 497-1NFO. •Computer Managed Learning: starting Sept. •Part-time Learning: fall '98.

GRANT MACLEAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4301/497-4303. •Introductory Photography & Camera Basics. •Arts Administration. •Audiovisual Communications, Computer Graphics. •Journalism. •Theatre Production. Art history, drawing and Contemporary Art issues. •Non-credit art courses.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids in sculpture, painting & drawing.

KAMENA GALLERY 1 7510-82 Ave., 944-9497. Water colour, beginner or adv, one on one basis, instructor, Willie Wong. flexible hours.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

NORTHERN ALBERTA RADIO CLUB 437-0579. Reach Around the World with Amateur Radio, complete and comprehensive training with all materials supplied. Start Sept. 15-22.

PROFESSOR PARAMJEET SINGH & GROUP 9619-82 Ave., 486-1245. MON 7-FRI 11: Classical Indian Music Appreciation through Voice Culture. Introduction to Indian Instruments, the Fine art of Painting. SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

UPWARD BOUND TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1 Sir Winston Churchill Sq., contact Peggy 471-0849. Every WED (7:30-9:15 PM). Sept. June, you're invited to improve your listening, thinking, speaking skills). 7:30 PM.

WEST END TOASTMASTERS MEETING 10451-170 St., Rm 112, info, Jerry @ 472-4911. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings.

kids stuff

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. •CHILDREN'S GALLERY: SCULPTURE LOCOMOTION. •Fall '98 Studio Classes: Puppet Making class study the techniques of Muppet master, Jim Henson. •BRINE GALLERY: lower level, STUDENT ART EXHIBITION (artists 7-15 yrs), featuring work from the Parade Float, as well as murals, drawings, paintings, sculptures, mobiles, sketches, cut-up poems and more.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. (ages 7-15) "High-Tech" Kidventure Camps.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. Every SAT: (1-4 PM) drop-in and explore themes relating to monthly exhibits. SAT 5: Sawdust Sculptures.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11553 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

Classifieds

• DEADLINE for Classified advertising: 5:00 PM • Monday before publication

FREE • FREE • FREE • FREE • FREE

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

Looking for cartoonists and crazy cartoonists. Single panel or strips with higher own style. Call Peter at 951-1825, leave message.

Call for artists/performers/entertainers for Taste in St. Albert on Nov. 6 & 7. For more info or registration/submission form contact: Profiles Public Art Gallery at 460-4310. Deadline Sept. 30, 6 pm.

Professional magician: doves, cards, coins etc. wants female native as assistant. Also looking for good shows to do. Reasonably Priced 488-5968/906-8180.

ADDITIONING dancers for Foot Works, a production featuring rhythmic and dazzling footwork - Flamenco, step-dancing, clogging and more. Call 454-3739, for details before Sept. 4

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by •Westmount Autumn Art Fair, hosted by the Artists Marketplace, Oct. 16-25, open to all artists, artists and craftspeople.

The Alberta Foundation for the Arts (AFA) Acquisitions Through Slide Submission, open to all eligible artists, fall deadline Oct. 1. For more info and application forms call AFA at 427-9968

The 1998 Isabel Miller Award for CWA member. Submit poetry/fiction on 4 am afraid of the 8 ball. For info pH: 424-0287. Deadline Oct. 1, 1998

Call for submissions to WOMANSTRENGTH 1999 (a multi-disciplinary event, featuring a performance evening including: music, theatre, dance, film & video, prose/poetry, visual arts...). CWA invites you to explore the theme Womanstrength—must be a CWA member. For more info pH: 424-0287. Deadline Jan. 8, 1999.

Band seeking rehearsal space good security, w/ hr access, electricity, heating, large space. 476-0612.

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printing and parking room facilities. 10137-104 St., info pH: 423-1492 (SNAP)

na0099

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na0027

MUSICIANS AVAILABLE

Female lead vocalist searching for experience, band members. Interested in doing pop or 40 music. Influences are Holly McCarland, N. Dooz, Artificial Joy Club etc. If interested please contact Tania @ 908-6051.

Bass player available for part time band (max 1-2 gigs/month) experienced, sings backup, and has own gear. Not interested in original/heavy rock. Prefers classic old rock, R&B and some current country/country rock. Please call Mike at 447-2754.

na0027

MUSICIANS WANTED

Singers Wanted for EDMONTON VOCAL SEARCH pop country rock etc

TV COVERAGE FOR ORIGINAL BANDS 24hr recording 988-3746. A production of Musicity TV seen on CFMR TV

Keyboardist and/or saxophone player required for established progressive rock band. Original material. Call Alan at 462-3635, after 5 pm

Classic rock bassist wants to form trio to play easy songs only so we gig soon! Ph 986-2994

Recording artists - individual or group interested in representation at the WWOV Record Conference at Cannes, France, January, contact Cooper-Studio/Jack Cooper at 417-5526 (over 400 recordings/albums attend).

3 pc. band looking for singer to complete original covers. Working band have gigs ph: 477-9070 or page 419-0494.

Guitarist looking to form an original death metal project. Inl: Carcass, Megadeth, OOP, etc.. Contact Alizair at 451-2163.

Silver Halo seeking drummer. Inl: ind: Foo, 57's, Big Wreck, Nirvana, Bush etc. We're both 19 N. hero's please. Chad @ 444-4720.

Established band seeking experienced lead guitar player with vocal capabilities. Gigs are booked. Must be able to learn the songs quickly. Serious inquiries only, 437-1587.

Bassist for experienced full time modern rock band. Confirmed dates, recording, management and endorsement deals. Call Darcy 433-1251.

Electric drummer/conga player seeks other light creative/original projects world music influences Contact Dean at 469-2612.

Male vocalist, 20-30, wanted for orig. alt. rock band, powerful upper range preferred, transp and music inst. Inl: CLIP, F. Fighters, etc. 462-6602

Amateur Musicians wanted. The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you how to play an instrument, you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

The Da Camera Singers, Edmonton's award winning Chamber Choir seeks new members for its 1998/99 season. Auditions will take place SAT, Sept. 5, 1998. Please call Laurier at 436-2186 for an appointment.

CREAM, the non-profit Collective to Realize Electronic Arts and Multimedia seeks web page designers, photographers, digital designers, writers and videographers and business types to build Pacific Northwest web-page, CD ROM and network projects. David 482-5436.

Make \$5 playing music now! Phone 988-4866 for a free info package. Take action now!

PLEDGE OF HOPE

How the Marathon of Hope Began

In 1977, eighteen year old Terry Fox lost his right leg to bone cancer. He was so affected by the suffering of other cancer patients that he decided to run across Canada to raise money for cancer research. During the Marathon of Hope in 1980, Terry ran an average of 100 miles per day for 143 days until he was forced to stop as a result of cancer. He died on June 1, 1981.

The Run Today: Around the World

Now, Terry's Marathon of Hope is being continued by the Terry Fox Run.

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Name _____ Pledge _____

Name _____ Pledge _____

Name _____ Pledge _____

Name _____ Pledge _____

Sunday Sept 20, 1998

Terry Fox Run

Terry Fox Run

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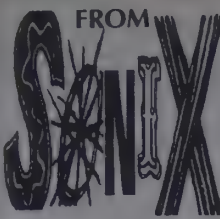
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VOLUNTEER

Alberta Human Rights & Civil Liberties Association: Need donations of office equipment: computer(s), printer(s), fax machine, photocopier, typewriter. Contact John at 463-3048 or Raphael at 420-1661 (b), 451-4656 (b).

Alberta Human Rights & Civil Liberties Association: Need donations of office equipment: computer(s), printer(s), fax machine, photocopier, typewriter. Contact John at 463-3048 or Raphael at 420-1661 (b), 451-4656 (b).

Healthy volunteers wanted for medical research studies. Expenses paid. Contact Dr. Zedkova 492-0617, U of A.

The AIDS Network needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742.

Junior Hair Stylists with reputable salon requires models for various cuts and styles. Please call Lawrie at 488-5956.

Make a Difference: Newcomers to Canada would love to make Canadian friends. Newcomers require friendship and support, help with conversational English and learning about Edmonton. No second language required. Call the Host Program @ 424-3545.

Make a world of difference by volunteering only 2 hrs a week with a family in need. Contact Karin Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services). 427-8564 or kboyd@arbutus.westerncanada.com.

Are you caring? Interested in learning about new cultures? Can you volunteer? Call Dulari, New Neighbours, EISA 474-8445.

Be Enlightened, Be a Leader, Be Amazed... Be a Volunteer! The Edmonton YMCA Enterprise Centre has volunteer opportunities: instructional aides, group facilitators, tutors/mentors, recreation leaders. Help a youth or adult experience success in education and employment 2-3 hrs a week. Day/evening. We provide training! Contact the Volunteer Coordinator at 429-1991.

Volunteer with the Ski Patrol, a volunteer organization, promote safe skiing and snowboarding. Provide first aid services throughout the year. Interested in learning first aid, like meet people! Snowboarders, downhill, cross-country skiers, call 988-3085 for info. info night, Sept. 10, 7:30 pm.

WANT TO GET SOME REALLY IMPORTANT PHONE Edmon's only 24 hour Distress Line answerers. 1,500 calls a month from people in need. We need your help to ensure those calls are answered. We offer excellent training in communication skills, crisis and suicide intervention training, and opportunity in rewarding and satisfying experience. Training starts Sept. 15. Call 482-0198 for info.

The Boys' & Girls' Clubs of Edmonton, a non-profit organization that provides quality programs for children and youth is seeking volunteers. If you would like to be a role model or just help out. Contact Brad at 424-6038.

Add a New Dimension - Volunteer! The Friends of University Hospital are looking for responsible adults to join or Gift & Care. Shop volunteer program. Meet new people, gain job skills and experience while helping the community. More info. call 492-8428.

Community Greenways is a plan to create a network of tree-lined multi-use trails using abandoned railway lines and utility corridors connecting 40 Edmonton Communities. Volunteer canvassers are needed please call 423-4003.

Give the gift of community to the residents of Capital Care Grandview. Help someone maintain their independence. Our residents need volunteers to escort them on trips out of the centre. Commitment: on-call 1-3 times a month. 6215-124 St. pH Volunteer service 496-7104.

Would you like to learn about mental illness? Volunteer with Canadian Mental Health Association and make a difference in someone's life! Call Paddy at 414-6300.

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The GrapeVine is not responsible for any damage or loss of property or liability when using this service. Adults only 18+ for entertainment purposes only. This is a FREE call within the local Edmonton calling area, otherwise long-distance charges may apply.

HEY EDDIE! by GRASDAL

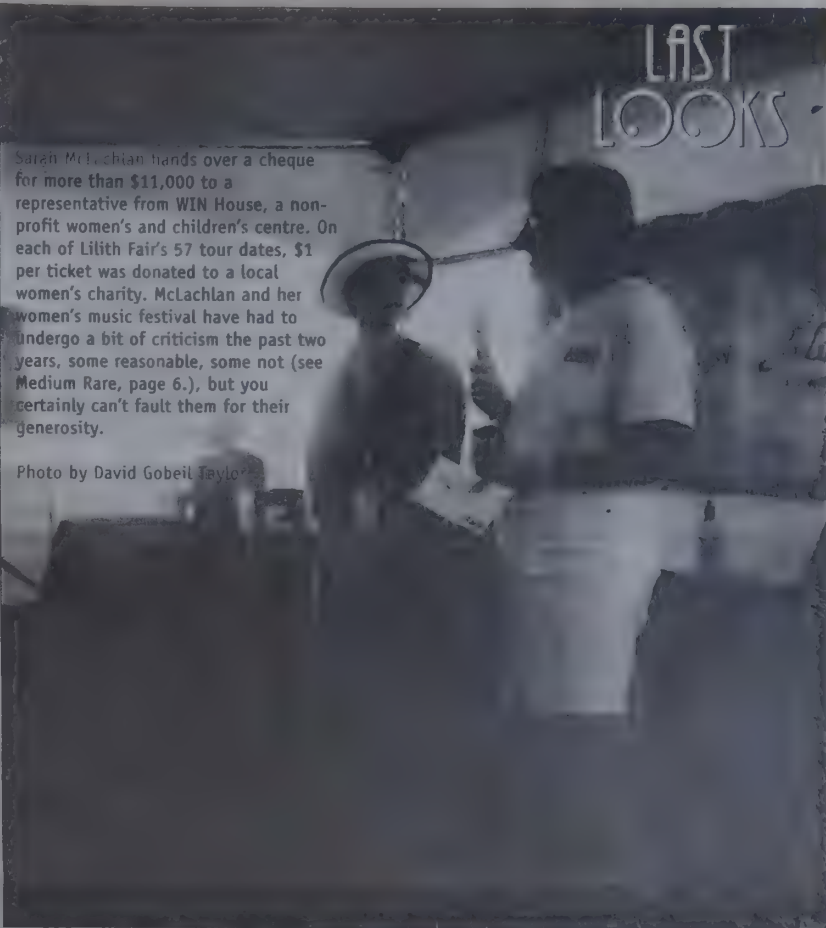
ANTHONY CAPUTO, originator of the extremely popular and effective "ONE STEP PROGRAM" to dealing with your problems...



Sarah McLachlan hands over a cheque for more than \$11,000 to a representative from WIN House, a non-profit women's and children's centre. On each of Lilith Fair's 57 tour dates, \$1 per ticket was donated to a local women's charity. McLachlan and her women's music festival have had to undergo a bit of criticism the past two years, some reasonable, some not (see Medium Rare, page 6.), but you certainly can't fault them for their generosity.

Photo by David Gobeil Taylor

LAST LOOKS



True Stories

2 IN A SERIES

"I work shifts and it was kind of hard to get out a lot. So I tried Telepersonals. I felt my way around a bit and listened a lot before I placed my own ad. Then I got this message from Della...

She was home for Christmas but it wasn't until April that we really talked. We had so much in common, we should have met a long time ago. Like our summer houses were almost right next to each other, there's no way we could not have passed each other before! But we're happily making up for lost time these past four years."

Matthew, 24

Women Seeking Men

My name is Carla. I'm a 5'6" tall, attractive, humorous, slim female with wavy, dark blonde hair & blue eyes. I'm university educated, emotionally & financially stable, & a teacher by profession. I enjoy hiking, hiking, golf, movies, & travelling. I'm looking to meet an honest, sincere male with a great sense of humor & similar interests & qualities. You should be over 5'9" tall. I look forward to hearing from you. Box 3148.

My name is Chris. I'm a little tired of kissing frogs that remain frogs. I enjoy dancing, the outdoors, & just having fun. If you've got more going on for you than a frog & you think we might have something in common, give me a call. Box 2941.

I'm a 37 yr. old, 5'7" tall, non-smoking, average built male with blonde hair, glasses, & green eyes. I enjoy country music, raves, rock, cycling, long walks, movies, dining, cooking, & the simple things in life. I'm looking for a man to share these things. You must be sincere, honest, & know where you're going & what you want out of life. Together we can share our hopes, dreams, & fears. Box 8566

I'm a 24 yr. old, 5'5" tall, 110 lb. female. I have a 6 yr. old, & 2 mon. old child. I like hiking, reading, writing, & more. If you'd like to know more about me, get back to me. Box 9195.

I'm a 29 yr. old, 5'4" tall, attractive female with long, wavy, brown hair & greenish gray eyes. I'm looking for a clean-shaven, attractive man over 6' tall, under 40 yrs. old, with long hair. If any of this sounds interesting, let's start casual dating & see where it goes from there. Box 8642.

This is Roxanne. I'm a 22 yr. old, 5'4" tall, 140 lb., single female with brown hair & brown eyes. I love cats & hate winter. I'm looking for a kind, down-to-earth guy to start a friendship that might lead to more. If you'd like to know more about me, get back to me. Box 4806.

I'm a 30 yr. old, 5'7" tall, 155 lb. attractive, confident female with red hair & green eyes. I'm a light smoker & social drinker. I work in the healthcare field. I have a 15 yr. old daughter at home. I enjoy music, movies, candlelit dinners, deep conversation, & snuggling. I'm looking for a good looking, faithful, trustworthy, medium to looks built, humorous male over 5'9" tall, with a full head of hair. Call me. Box 6099.

My name is Sharon. I'm a warm, loving, sensitive, caring female with brown hair & brown eyes. I have a great sense of humor. I like camping, horseback riding, golfing, skiing, horses, dogs, board games, cards, dancing, movies, dinners, & more. If you like what you hear, box me. Box 8134.

I'm a 27 yr. old, 5'8" tall, single, self-employed female with long, curly hair, brown eyes & one daughter. I'm bubbly, sensitive, sincere, & a little shy. I'm looking for a clean-cut, sporty, sensitive male who would like to develop something mutually meaningful. Let's get to know each other & make the coming year a better one. Box 7932.

I'm a 28 yr. old, 5'7" tall, 130 lb., single, attractive female with long, reddish brown hair. I enjoy the outdoors, dining, dancing, & much more. I'm looking for a tall, dark, handsome male with similar interests. Box 7211.

My name is Leanne. I'm a 25 yr. old, 5'4" tall, full figured, outgoing, honest, caring, sincere female with red hair & blue eyes. I'm just looking for someone to start a friendship & see where it goes from there. Box 4953.

Men Seeking Women

My name is Mike. I'm a 5'7" tall male with blond hair. I'm looking for a spontaneous, fun, outgoing, non-smoking female who lives the outdoors. If you're interested & you'd like to know more, give me a call. Box 3631.

I'm a 31 yr. old, 5'9" tall, 165 lb., affectionate, sensual, divorced father with a 7 yr. old daughter. I'm clean-cut, clean-shaven, & have brown hair & brown eyes. I'm looking for a slim, petite, attractive woman who doesn't smoke or do drugs. You should be willing to do most things together. I'm very high maintenance in the amount of time I expect to spend together. I hope to make you very happy. Box 5747.

I'm a 62" tall, 175 lb., attractive male with brown hair & baby blue eyes. I'm seeking an attractive female to casually date & see where it goes from there. If you're interested, leave me a message. Box 8823.

This is Mark. I'm a 25 yr. old, 6' tall, 180 lb., good looking, medium built male with brown hair & blue eyes. I'm interested in a discreet, intimate encounter. If you're interested, box me. Box 6289.

I'm a 46 yr. old, 6'5" tall, 215 lb., tanned male with short, thin, brown hair & a mustache. I'm a non-maternalistic, natural, humorous, frugal person who's a casual pack operator & has some large average 30 mins. west of Edmonton with two dogs & a cat. I commute every day, have a good job, love Edmonton's amenities, but prefer to be in the country. I love the stars, Scrabble, pasta, red wine, fires, & more. I'm attracted to open-minded, uninhibited, slim, fit, health conscious, mysterious women around my age or younger. I prefer no children but might have a blast with an athletic teenager. I'm a one-woman man looking for a partner financially, emotionally, physically, & spiritually. I hope to hear from you soon. Box 9453.

I'm a 29 yr. old, 5'11" tall, 200 lb., single, white male with no dependents. I'm honest, reliable, & employed. I like downhill skiing, rollerblading, camping, fishing, & more. I'm looking for a 21-32 yr. old, single, white female who's reasonably attractive & somewhat fit. Let's have some fun & see where it goes from there. Give me a call. Box 6671.

I'm a 33 yr. old, attractive, Christian male looking for a non-smoking, non-drinker to share my life. If you'd like to know more about me, call Box 3867.

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Don't Miss the Kokanee Krawl



THE MISSION: GRAB A KOKANEE KRAWL T-SHIRT.
 GET THE SHIRT COMPLETELY STAMPED
 FOR FREE ADMISSION TO AN EXCLUSIVE CONCERT
 FEATURING THE **HEADSTONES**

WHO: YOU!! You have a chance to jump on the 'Back to School' Kokanee Krawl bus and visit 20 great bars on Whyte Avenue (see bus schedule).

WHAT: THE KOKANEE KRAWL!! The Kokanee Krawl is a 10 day promotion that ends with an Exclusive Concert on Sept. 17, 1998.

WHERE: WHYTE AVENUE!! The Kokanee Krawl Bus takes off every day from Avenue Pizza (8519 - 112 Street) and runs back and forth every 1/2 hour to Whyte Avenue (see bus schedule).

WHY: YOUR'RE SPONTANEOUS, CAREFREE, AND LIKE TO TRY DIFFERENT THINGS!!!

HOW: READ THE RULES!! You receive a Kokanee Krawl T-shirt when you board the Kokanee Krawl bus. You have to visit all 20 bars located on your Kokanee Krawl T-shirt and get the back stamped from the bartender. When you visit these venues, you must get the back of your shirt stamped from the bartender. **YOU MUST BE WEARING YOUR SHIRT TO GET A STAMP!!** (You didn't think this was going to be that easy.) When you have your shirt completely stamped, you wear it to the Shaw Conference Centre on Sept. 17/98 for free admission to a **GREAT CONCERT.**

BUS SCHEDULE:

Dates

Sept 1-4
 Sept. 8-11
 Sept. 14-15

Time

12:00 noon - 7:00 p.m.
 2:00 p.m. - 6:00 p.m.
 2:00 p.m. - 6:00 p.m.

Place

Avenue Pizza
 Avenue Pizza
 Avenue Pizza

* Bus will be leaving every 1/2 hour from Avenue Pizza on Whyte Avenue.

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STYLE FILE

A PUBLICATION BY MC COLLEGE GROUP

FALL 1998 EDITION

Creating a New Look

Getting a haircut can be either an uplifting experience or a terrifying one depending on the results. As a client, you do have some control over the outcome of your hair service. By providing your stylist with important information about yourself and your needs, you can ensure that you receive the look that's best for you.

When you first walk into a salon, your stylist may be visualizing several different style options for you. You can help your stylist create the look that suits you best by clearly expressing your likes and dislikes. Be clear about your needs. Do you want to keep a certain length? Do you have limited time to style your hair? Does your job require you to portray a certain image? Are you active in sports? Think about your lifestyle and the requirements it places on your hairstyle.

Be sure to consult with your stylist about your hair before he or she begins cutting. Along with listening to your lifestyle needs, your stylist will need to evaluate your physical needs as well. Before creating a new look, your stylist will need to assess your hair's density, growth patterns and length as well as your facial features and body shape. These factors must always be considered when trying to "copy" a style from a magazine. The haircut that works on a model or celebrity in a picture will not always work for you.

Once the cut has been decided upon, your stylist may wish to enhance your new look further through the use of color. Whether you want to cover or enhance grey, highlight or go for a whole new look, there are a variety of color options available to meet your needs.

Temporary Color

These colors are used for clients who only want to brighten or add a hint of color to their natural hair color. These colors will only last until the hair is shampooed and therefore will not damage the hair. Temporary colors come in many forms, most commonly: Shampoos, Gels, Mousses and Sprays. Hair Mascaras are a fun new way to apply temporary color in concentrated areas. Hair color cannot be lightened through the use of temporary colors.

Semi-Permanent Color

This form of hair coloring is suitable for clients who are reluctant to have a permanent color change but would like to add a little depth to their natural color. Semi-permanent colors are formulated to last for 4-6 shampoos. Like temporary colors, they cannot lighten hair.

Permanent Color

These products can lighten and replace color in one step. Permanent colors have the ability to create an infinite array of different hair colors. The effect of these products is more lasting. As hair grows, the root area becomes visible in the natural hair color and will need to be redone to match the existing color.

Special Effects - Highlighting

One of the most popular hair color services in the salon today is highlighting. This process involves any technique of partial coloring or lightening. As your cut changes, the stylist needs only to adapt the placement of lightened strands to create new effects. When creating special effects, some colors appear to advance or appear brighter while other colors recede or appear darker.

Now that you have become familiar with some of the choices available for you, you can use the information to become more involved in the styling process. Your stylist can then personalize your haircut and color for easy styling and great looking hair all the time.



PHOTO COURTESY OF PIVOT POINT DESIGN FORUM #259

Color Services For Less

Would you like hair colored by a professional but can't afford salon prices? Visit one of our training centres and have a color service by one of our students. The service is completely supervised by a professional stylist/instructor and uses the same professional products used in the salon for half the cost. Prices start at:

Semi & Permanent Colors \$24 • Highlights \$30.00

MC College Group

Marvel College has celebrated over 70 years of training hairstylists in Alberta. Its founding father Mr. Russell Towle owned and operated the institution from 1922-1956. Mrs. Leticia Albrecht owned and operated Marvel from 1956-1975 and the current owner, Frank Cairo, has owned the college since 1975.

Frank Cairo originally trained at the L'Oreal School in Italy and received extensive training in North America by renowned Pivot Point International in Chicago, and Vidal Sassoon in San Francisco. He worked in Edmonton as a stylist and salon owner. He owned 11 salons before acquiring Marvel College. He was active in local and international competitions from 1960-1971, winning many local awards and noted major international awards including 1970 World Supreme in New York City. He also represented Canada in the Hair Olympics in Stuttgart, Germany. In 1971, he represented Canada in the European Championship. In 1975, he was the third place winner of the Festival of Paris Award and in 1988 he organized the first Canadian Student World Championship.

Frank Cairo worked as a stylist, educator, artist and consultant for a number of companies, including Pivot Point International, Clairol, L'Oreal and many others.

Marvel College has expanded in the last 25 years to include locations throughout Western Canada. This "Group" of schools has become the MC College Group and includes Marvel Colleges in Edmonton, Red Deer and Calgary, Okanagan Marvel in Kelowna and Marca College in Saskatoon. The focus of this Group is to provide the best education in Hairstyling and Esthetics anywhere in the world!

Each of our locations offers Hairstyling and Esthetic programs. Esthetics training also includes short courses in Make-Up Artistry, Nail Technology and Spa Therapies. The Edmonton location also offers a Fashion Design and Apparel Production Program.

Our Mission Statement:

The MC College Group is an organization of member schools committed to educating students in the practical skills necessary for a career in the salon industry. This education extends to teaching the life skills of self-confidence/self esteem, communication, financial and business management, problem solving and marketing to empower individuals to establish higher quality of life as professional Hairstylists, Estheticians or Nail Technicians.



MC College Group is pleased to announce that it has become the first group of Paul Mitchell Signature Schools in Canada. This will allow us to partake in the latest retail and educational promotions that Paul Mitchell has to offer.

The John Paul Mitchell System's vision is to create an outlet for knowledge, commitment and growth among stylists. This vision is seen in The Signature School Program. This program was designed to provide cosmetology schools and future stylists with the education, advertising, and support needed to make them the best they can be.

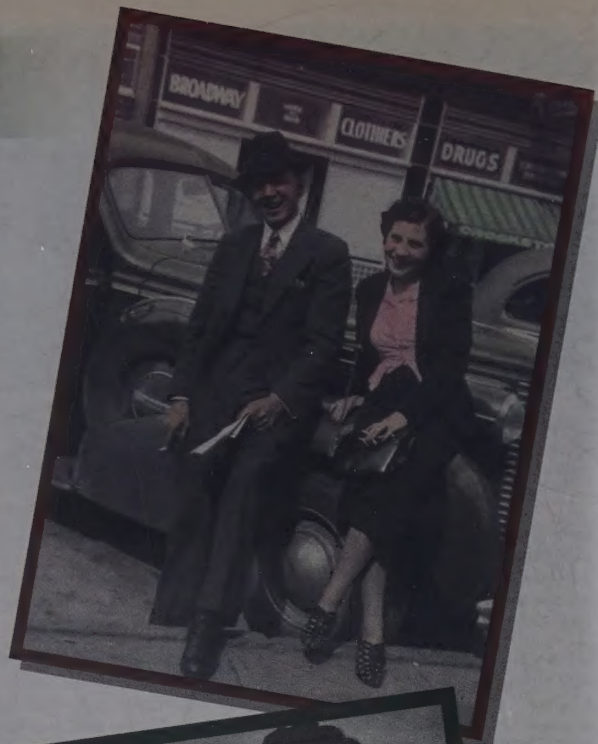
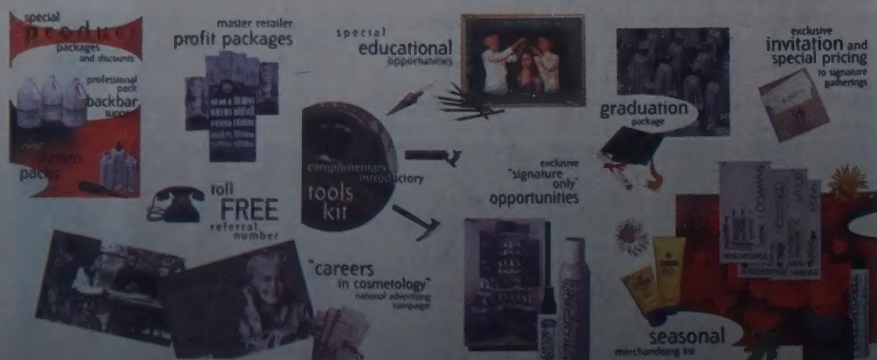
The Signature School Program promotes what has always been a strong belief of The MC College Group, that is, the most important way to improve the industry is to keep the education of the hair stylist and the client always current and up to date.

The Signature School Program promotes product knowledge for students and clients through special product packages and discounts, professional pack backbar support, master retailer profit packages, seasonal merchandising kit, a toll free referral number and **exclusive "signature only" opportunities**.

The Program helps promotes schools through its special educational opportunities, complimentary introductory tools kit and **"careers in cosmetology" national advertising campaign**.

The Program promotes students with its **graduation package**, stylist station packs and exclusive invitation and special pricing to signature gatherings.

These promotional tools help the school, the student, the manufacturer and the industry. It is this commitment and image that has made the Paul Mitchell Signature School Program, one which will benefit and compliment the growth and development of all MC College Group schools.



Student Competition

Each year in May the students in Edmonton and Red Deer compete in the Wella Young Protégé Competition at the Allied Beauty Association convention. Students can participate in one of three categories: Color/Cut, Perm/Cut or Fantasy. In order to be selected to compete against other schools, students must first qualify in an in-school mannequin competition.

Industry representatives from top salons judge this competition. The winners go on to create their mannequin styles on models and compete against students from other schools. This year's winners included:

FANTASY

Second Place - Laurie Darveau (Edmonton)

Third Place - Jodie Harcourt (Edmonton)

COLOR/CUT

First Place - Stacy Morrow (Edmonton)

Second Place - Aimee Deslauriers (Edmonton)

PERM/CUT

Fourth Place - Janeen Lemay (Red Deer)

First Place - Jodi Lewis (Red Deer)

Third Place - Tracy Andreson (Edmonton)

Congratulations to all the Competitors!!

Out & About in Calgary

Over the summer the students in Calgary volunteered time, energy and creativity for the community. In July, students participated in a CUT-A-THON at the trendy Eau Claire Market. It was a fun way to spend a Sunday and raise money for an excellent cause, the Sheldon Kennedy Foundation for children who are victims of abuse.

In August, students from Esthetics and Hairstyling were involved in a charity fundraiser for "Screen Test" an Alberta program for the early detection of breast cancer. Held at the Palace, the hottest new hotspot on the Calgary scene, the evening was entitled "Felicity's Comic Book Adventure". Presented by Goldwell Hair, Alberta, the show was creatively portrayed as a comic book episode where "Felicity" and "Fritz" went on a space expedition to another planet, travelling through space and time. While the fashions reflected the past, the hairstyles were definitely now and even a little ahead of their time.



FUN IN THE SUN

Community Events from Okanagan Marvel in Kelowna Mardi Gras Street Festival - Okanagan Marvel School had a booth at the Mardi Gras Street Festival in Kelowna on July 18th. Area businesses lined the main street during Regatta weekend to display or sell their wares. Student volunteers offered passers-by free KMS product samples and brochures as well as complimentary braiding for the kids. The draw for an Esthetics Package - manicure, pedicure and facial - was especially popular.

Girls at Earl's - This event, run by Kelowna's Parks and Leisure Services Department, took place on July 20 and August 17 and was quick to sell out. Forty-five girls between the ages of 12 and 14 had dinner at Earl's restaurant and then visited Okanagan Marvel's Downtown location for a hair consultation and psychic reading. Later, all went back to Earl's to view a fashion show. Hairdressing student volunteers really enjoyed the opportunity to practice their consultation skills. This was Okanagan Marvel School's second year participating in Girls at Earl's.

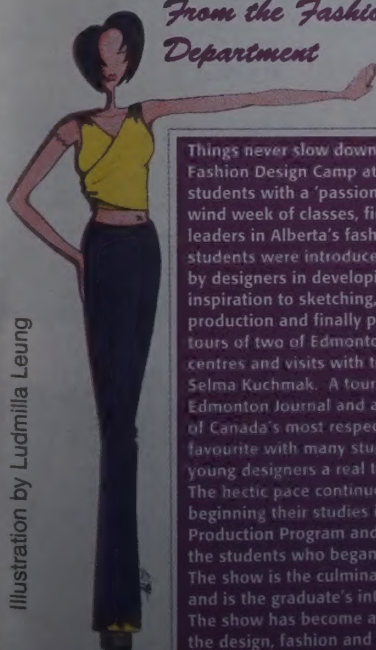
Cut-A-Thon - This even was held on August 26 to benefit single parents in the Kelowna community. The yearly Cut-A-Thon is sponsored by and held at the Trinity Baptist Church. Games and snacks are provided for the children while their Moms or Dads get their hair cut by Okanagan Marvel student and instructor volunteers.

Upcoming Events: September 12 - Kelowna Food Bank Cut-A-Thon
November 14 - Graduation
December - Kelowna Food Bank Cut-A-Thon

From the Fashion Department

Things never slow down, with a successful Summer Fashion Design Camp at the end of August, high school students with a 'passion for fashion' ran through a whirl wind week of classes, field trips and presentations from leaders in Alberta's fashion industry. In five days the students were introduced to the processes and skills used by designers in developing a clothing line from trends and inspiration to sketching, pattern development to garment production and finally promotions. Highlights included tours of two of Edmonton's major design production centres and visits with top designers Deidre Hackman and Selma Kuchmak. A tour of the fashion Department at the Edmonton Journal and a presentation by Jean Fraser, one of Canada's most respected fashion writers was a favourite with many students. The week gave aspiring young designers a real taste of the true world of fashion. The hectic pace continued in September with a new class beginning their studies in the Fashion Design & Apparel Production Program and the graduating fashion show for the students who began the program in September, 1997. The show is the culmination of hundreds of hours of work and is the graduate's introduction to the fashion industry. The show has become a hot ticket with trendy members of the design, fashion and beauty industries in attendance as well as family and friends all there to enjoy exciting new designs modeled by the city's top young models. Showcased in one of Edmonton's most exciting venues with cool music, great sound and lighting and a champagne cocktail party to follow it's a great coming out party.

Illustration by Ludmilla Leung



GRAND OPENING!!

Marca College Moves

The Saskatoon location of Marca College has expanded. The new location offers a spacious salon area on the main floor with an esthetics centre and day spa on the upper level. The College began offering Esthetics Training in 1996 as a pilot project. Says Frank Cairo, college owner, "The results were so positive, we decided to enlarge upon the program. When the opportunity came to move into the new location, we decided to expand the program and added a day spa". The new spa area allows for instruction in the fastest growing sector of the salon industry, day spa services.

The 790 hour program (offered at all MC College group locations) includes instruction in: Manicures, Pedicures, Artificial Nails, Facials, Waxing, Make-Up Artistry and Spa Therapies. This new area of training, Spa Services, includes body wraps, aromatherapy massage techniques and cellulite treatments.

All Esthetic training includes supervised practical application in a salon environment. Now clients have the opportunity to be pampered at Marca's day spa, enjoying Esthetics services priced far below the regular salon price.

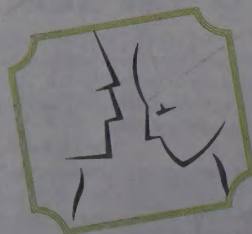
The Hairstyling department has been improved as well. Marca's new location features three salon areas. This allows the students to apply their practical skills in a more realistic salon environment. Frank Cairo explains, "instead of having an open space classroom, we wanted to simulate a professional salon environment to enhance our student's training. The Saskatoon school is the first to implement this new concept. We took advantage of the relocation to incorporate the salon concept into the school. We feel the concept will help to better prepare our students for the workplace."

The school's goal is to be an industry training leader, "It's a big goal to achieve, but we have everything in place to accomplish it" says Cairo, "We have the staff, the location and a training program that is second to none." Program instructors for both Hairstyling and Esthetics must have extensive industry experience. Education experts have developed curriculums for both programs that utilize the most effective teaching methods and resources available. Research into curriculum development

was conducted through a series of consultations with students, teachers and industry representatives.

"The difference at Marca is in attitude. Our students are trained professionals, and are effective as soon as they start working in a salon, whether as Hairstylists, Estheticians or Nail Technicians. Because our graduates are more productive, they're of more value to salon owner and also have greater earning potential for their own success" says Cairo.

This focus on successful graduates is the cornerstone of all MC College Group training centres. Students learn not only the practical skills necessary for employment in the salon industry but also the personal skills necessary for successful careers. By developing these skills at the school level, graduates are better prepared for the work environment they will enter.



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